

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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CHURCH IN NASHVILLE INSTALLS NEW REUTER

THREE MANUALS, 47 RANKS

Belmont Methodist in Tennessee Capital
Has Antiphonal Division in Gallery—
Richard Thomasson Is Minister
of Music

The Reuter Organ Company has just completed the installation and tonal finishing of a three-manual, 47-rank organ for the Belmont Methodist Church, Nashville, Tenn. The pipework of the great division is exposed on two wind chests, on either side of the back chancel wall. The pipework for the swell and choir divisions is located in chambers to either side of the great pipework. Each of these divisions is individually expressive. Pipe-work for the pedal division is in the two chambers. An antiphonal organ is located in the rear gallery.

Initial negotiations for the instrument were handled by George Hamrick for the Reuter company. The final specification was the result of conferences between Franklin Mitchell, tonal director of Reuter, George Hamrick, and Richard Thomasson, minister of music for the church. The tonal finishing work was under the direction of Mr. Mitchell.

The following is a stoplist of the instrument:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Trumpet, 8 ft., 61 notes
Chimes
Tremolo

SWELL

Flauto Dolce, 16 ft., 97 pipes
Rohrflöte, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Flauto Dolce, 8 ft., 61 notes
Flute Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Flauto Dolce, 2 ft., 61 notes
Plein Jeu, 3 ranks, 183 pipes
Bassoon, 16 ft., 73 pipes
Trompette, 8 ft., 61 pipes
Bassoon, 8 ft., 61 notes
Hautbois, 4 ft., 61 pipes
Tremolo

CHOIR

Viola, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Basset, 8 ft., 61 pipes
Trumpet, 8 ft., 73 pipes
Claron, 4 ft., 61 notes
Chimes, 21 tubes
Harp (prepared)
Tremolo

ANTIPHONAL

Salicional, 8 ft., 61 pipes
Hohlfloete, 8 ft., 61 pipes
Fugara, 4 ft., 61 pipes
Koppelfloete, 4 ft., 61 pipes
Quinte, 2½ ft., 61 pipes
Principal, 2 ft., 61 pipes
Tremolo

PEDAL

Acoustic Bourdon, 32 ft., 32 notes
Contre Basse, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes

PRESIDENT HEEREMANS SPEAKS AT CONCLAVE BANQUET



IMPORTANT DAYTON CHURCH TO HAVE THREE CASAVANTS

The Westminster Presbyterian Church, Dayton, Ohio, has recently awarded Casavant Frères Limitée, of St. Hyacinthe, Canada, a contract to build three new organs. The contract calls for the installation of the gallery and chapel organs in the fall of 1961 and of the main organ in the spring of 1962.

The stoplists of the three organs, drawn up by Robert M. Stofer, organist and choirmaster at the church, and Edwin D. Northrup, assistant vice-president of Casavant, will be published later. The main organ is to be a four-manual instrument of 78 stops and the gallery organ will have 21 stops. It will have its own console and will also be playable from the main console.

A small organ of six stops will be installed in the chapel, with a separate console.

The assistant organist is Pauline Olinger Williams. The church has a comprehensive musical program; it was here that the original Westminster Choir School began. Renewal of the organs is a further step forward in this program.

DR. DAVID LUMSDEN TO HEAD WA-LI-RO SCHOOL FACULTY

Dr. David Lumsden, New College, Oxford University, England, will head the faculty for the 27th annual school of choirmasters at the Wa-Li-Ro session July 3-7. Dr. Lumsden is MA, PhD of Oxford and Cambridge, MusB of Cambridge and ARCO. In addition to his duties with the boy choir at Oxford he is a special commissioner of the Royal School of Church Music and a member of the RSCM's musical advisory board and a professor at the Royal Academy of Music, London.

Quintaton, 16 ft., 32 notes
Flauto Dolce, 16 ft., 32 notes
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaton, 8 ft., 32 notes
Flauto Dolce, 8 ft., 32 notes
Twelfth, 5½ ft., 32 notes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Bassoon, 16 ft., 32 notes
Bombarde, 8 ft., 12 pipes
Bassoon, 8 ft., 20 notes
Bombarde, 4 ft., 12 pipes
Chimes

HOST CHURCH AT RCCO MEET LAST SUMMER DESTROYED

Visitors to last summer's RCCO convention will be distressed to hear of the fire, set by a pyromaniac in the early hours of Dec. 9, which completely destroyed the fine old Church of St. John the Divine, Victoria, B.C. in which Frederick Chubb played one of the principal convention recitals. A neighboring church, First United, was heavily damaged by a fire apparently set at about the same time.

The organ in St. John's, being rebuilt by a young Dutchman, Hugo Spilker, was a total loss as were the valuable stained glass windows, one of which was valued at \$75,000.

The wedding buzzer to the rectory was set off by the flames and served to arouse Canon George Biddle and his family.

Mr. Chubb, long one of Canada's best known organists, feels that with the fire his career as an organist has come to an end. His extensive library of organ music was completely destroyed. Mr. Chubb writes that the last two numbers he played on the organ were Richard Keyes Biggs' Fantasia on B-A-C-H and Farnam's arrangement of Grainger's To a Nordic Princess.

SERVICE, RECITALS OPEN ORGAN IN PORTER'S MEMORY

The new Möller organ in James Memorial chapel, Union Theological Seminary, New York City, whose design was described in THE DIAPASON for November, 1959, was named the Hugh Porter memorial organ in honor of the late director of the seminary's school of music and was consecrated in a service Jan. 11 and a series of three recitals Jan. 22 and 29 and Feb. 5.

The music at the dedication service saw Dr. Robert Baker at the organ for: Dorian Toccata, Bach; My Heart Is Filled with Gladness and Adorn Thyself, My Soul, Brahms, and Chorale in B minor, Franck. Gerre Hancock accompanied as Earl Berg conducted the seminary choir in Howard Hanson's Cherubic Hymn. President Henry Pitney Van Dusen performed the dedication and the service closed as Dr. Clarence Dickinson played his own The Joy of The Redeemed.

Dr. Charlotte Garden played the first of the three recitals Jan. 22. Alec Wyton was heard Jan. 29 and Vernon de Tar was to close the series Feb. 5.

ST. LOUIS IS GENIAL HOST FOR CONCLAVE

FRIENDLINESS IS KEYNOTE

Recitals, Workshops, Demonstrations,
Fine Food Make a Restful Respite—
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Featured Recitalists

The St. Louis AGO Chapter gave an enjoyable fiftieth birthday party for exactly 100 guests Dec. 27-30. Headquarters centered in the Statler Hilton hotel. A very relaxed, un-driven conclave, its flavor lay somewhere between a floating houseparty and an alumni reunion, yet there were important matters to consider which were considered and important work to do which got done.

Representatives of 19 of the 50 states were included—all except the host state and its neighbors Kansas, Oklahoma and Arkansas being east of the Mississippi. No single state was heavily represented; Illinois' 11 was the largest group except for the host chapter. This was a rather wide representation for a conclave and a fairly encouraging one. The large number of familiar faces suggests that those who attend one conclave are likely to come again; the problem seems to be getting members out for the first time.

Our early arrival gave us an opportunity to confer with several people, to see the inner working of the convention staff and to renew and extend our acquaintance.

St. Louis' traditional hospitality and fine food found expression in a number of private parties as well as in official events. The several homes we visited indicate that St. Louis organists are doing pretty well.

We asked about the financial outcome and were told that the ample advertising in the excellent program booklet was expected about to even the accounts.

As usual we were more surprised at who was not present than by who was. The absence of those from a distance is readily understandable; that of those from near at hand, especially of a couple of widely known names from the immediate area, is more puzzling.

Pre-Banquet Tuesday

Registration occupied most of Tuesday; the only other event before the banquet was an informal lecture presentation on the history and development of choir vestments provided by the E. R. Moore company. Those who heard it found it informative and interesting and the display of gowns which accompanied it was first-rate. Some listeners were a little aghast at the idea of rehearsal robes.

Banquet

The banquet on the roof of the Statler Hilton had a full representation present. Chapter Dean and Conclave Chairman Charles Huddleston Heaton presided and acted as an amusing and occasionally earthy master of ceremonies. Introductions and recognitions led to the golden anniversary matters for which the decorations had already given a clue and which the flaming desserts further emphasized. Two charter members of the chapter survive: L. Ernest Walker, whose health did not permit his attendance, and Oscar Jost, still active professionally and personally, who was called on for nostalgic reminiscences.

[Continued on page 16]

TCU STUDENTS WHO MADE MEMORABLE TRIP



Organ Students from Texas Visit New York Churches

The organ class of Texas Christian University, Fort Worth, has just completed a remarkable project. In past years the group has made field trips to visit and play interesting organs in the Southwest. The project for this school year was a field trip to New York City from Dec. 26 to Jan. 2 to see and play the most interesting organs there.

Beginning last spring the various members of the class began to earn money by many different schemes and by November all needed for the trip was \$600. This money was raised by giving recitals for churches and by selling tickets to one recital which seven of the class played at TCU in December.

The trip was made by jet and the entire week spent in New York was planned to the finest detail. The organs visited were at St. John the Divine, St. Bartholomew's, St. Mary the Virgin, Riverside Church, Temple Emmanu-El, St. Thomas, Interchurch Center, Union Theological Seminary and General Theological Seminary.

ary. The carillon of Riverside Church was visited and demonstrated by the carillonneur. In addition to visiting churches, the group of 14 attended several Broadway and off-Broadway shows, the City Center Ballet, the New York Philharmonic Orchestra, and the Metropolitan Museum of Art. The United States Lines took the group on a tour of the SS America and Dr. Luther Wei of Formosa entertained the group at luncheon in the delegates dining room at the United Nations. Dr. Wei is on the board of elders of the Park Avenue Christian Church which is related to TCU by denominational ties.

Warm hospitality was extended by the various churches and their organists. These included: William Self, Edward Linzel, Alec Wyton, Frederick Swann, Virgil Fox, Robert Baker, Jack Ossewaarde, Ray Brown and James Lawson. The twelve students were escorted by Emmet G. Smith, university organist, and Mrs. Smith. Mr. Smith is shown in the picture at the right of the console of the main organ at TCU. The students come from Arkansas, Kansas, Missouri and Texas.

THE WESTMINSTER Symphonic Choir will sing Alexander Nevsky, Prokofieff, and its women's chorus Debussy's *Sirènes* Feb. 9, 10, 11 and 12 with the New York Philharmonic Orchestra in Carnegie Hall with Thomas Schippers conducting.

THE DIAPASON

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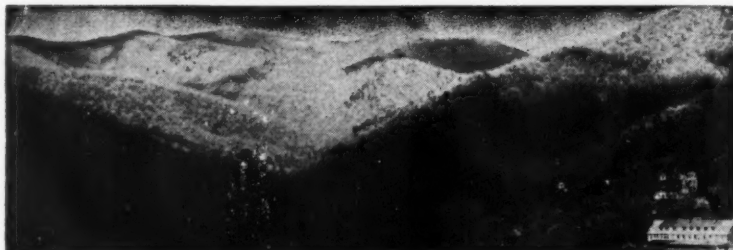
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(480 Church Musicians from 23 states and Mexico were registered last summer)

APPOINT MARIAN McNABB TO FACULTY OF PEABODY

Marian McNabb has been appointed to the faculty of the Peabody Conservatory of Music, Baltimore, Md. Formerly minister of music at Westmoreland Congregational Church, Washington, D.C. and head of the music department at Foxcroft School, Middleburg, Va., she has been active in music in the Washington area. Most recently she was summer organist at the New York Avenue Presbyterian Church.

She is a graduate of the University of Kansas where she studied organ with Dr. Charles Sanford Skilton and she has her MSM from the Union Theological Seminary where her organ study was with Dr. Clarence Dickinson with whom she still studies.

A consultant on organ building, Miss McNabb has made a study of organs in this country and in Europe. At the invitation of the Consulate General of The Netherlands she has played a number of historic organs of Holland; she is presently conducting research in this field. Recent recitals she has played were Nov. 19 at the Bruton Parish Church, Williamsburg, Va. and Jan. 18 at St. John's Lafayette Square Episcopal Church. Her program at the latter recital included: Rondo for Flute Stop, Rinck-Dickinson; Adagio e dolce, Sonata 3, and Prelude in Fugue in D minor, Bach; From Heaven High, Pachelbel-Dickinson; Sarabande; Corelli-Clokey; Pastorale, Le Prologue de Jesus arr. Clokey; Schmücke dich, o liebe Seele, Brahms; Allegro, Symphony 1, Vienne, and Toccata, Andriessen.

GEORGE MARKEY



DR. GEORGE MARKEY has been appointed organist and choir director at the Madison Avenue Presbyterian Church, New York City, effective Feb. 1. He will continue on the staff of the Westminster Choir College and will go on with his recital career under Colbert-LaBerge management. He leaves a similar post at the Old First Church, Newark, N. J.

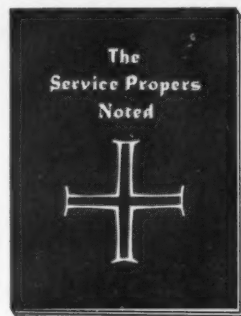
ELAINE BROWN TO CONDUCT WESTMINSTER CHOIR TOUR

Dr. Elaine Brown, whose choral workshop was one of the most popular events of the AGO midwinter conclave, will conduct the Westminster Choir on its annual mid-winter tour. A graduate of the Westminster Choir College and now a member of its faculty as well as those of Temple University, Juillard School and Union Seminary, she is best known as the founder and conductor of the Philadelphia Singing City.

HOUGHTON COLLEGE WILL HAVE NEW HOLTKAMP ORGAN

Houghton, N. Y. College has signed a contract for a new three-manual Holtkamp organ for the recently completed chapel-auditorium. It will be installed in early 1962 in a specially prepared side balcony and will contain about 50 stops and 3,100 pipes. Bolt, Beranek and Newman designed the auditorium's accoustical features.

New Liturgical Music



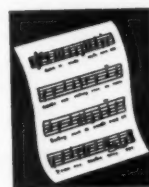
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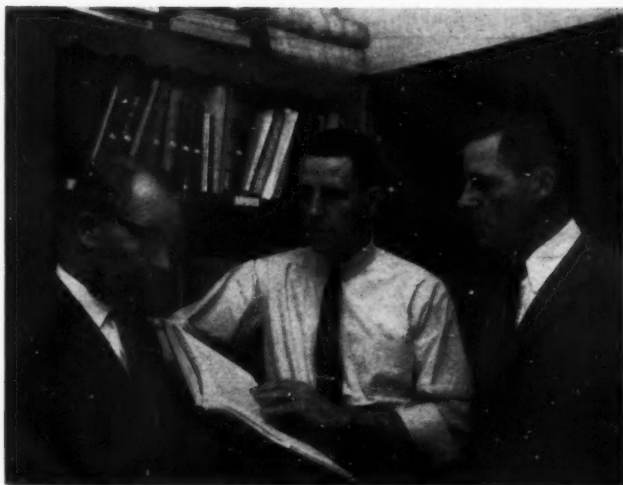


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noun. Something that has or gives continuousness or sequence (Webster)



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Easter Almost
Forgotten in New
Choral List

With an early Easter this year we are frankly surprised at the dearth of new Easter choral material reaching our desk this season. Since Easter will be a scant two months from the time this issue reaches its readers, it leaves hardly time for the average choirmaster even now to order and put into rehearsal new work of much scope. Lent itself will be on the very heels of this issue; few important alterations in plans are likely to take place now.

H. W. Gray has some slight Easter emphasis in this month's stack. But let's start with two for Palm Sunday. The first is hardly news; a separately issued first chorus from Maunder's threadbare Olivet to Calvary listed as On the Way to Jerusalem. But Vittorio Giannini's Hosanna (also a cantata excerpt) is something else again. With divided voices and high tessitura it is not for every choir, but it is exciting both in choral parts and in its not too difficult accompaniment. For Easter David H. Williams combines choirs for his On This Holy Easter Morn; it is eminently practical and offers no problems. The same remarks apply equally to Joseph Roff's The Lord Is Risen. Basil Harwood's Christ Our Passover requires some acquaintance with chant idioms but it is very singable.

Outside of Gray's seasonal catalog are several other items of more than passing interest. Channing Lefebvre's Sing We Merrily is exactly what it claims to be: a short festival anthem; its lively pace will demand agility both in the bright organ part and in the rhythmic choral part. Though Frank Scherer's setting of Drop, Drop, Slow Tears (from his oratorio) is late for Lent it will be useful for any purpose where a short, meditative work is needed. Admirers of Eric Thiman will want to see his big Blessed City, Heavenly Salem for combined choirs and

his Holy Is the True Light which begins and ends softly but develops a climax. Claude Means's short May the Grace of Christ begins with a soprano solo; the choral part is effective. Based on a legend Mary E. Caldwell's The Crown tells a story; there is slight division in the sopranos. Eight Orisons by Harold Friedell will suggest many uses to an alert director. Christopher Thomas' easy Let Us with a Gladsome Mind is for unison youth choir. Lloyd B. Tuttle's TTB Let All Men Hear is also well designed for young voices.

A highly interesting volume of Contemporary Latin Motets heads the Summy Birchard list. Seven prominent contemporary composers each contributed a well-wrought motet for use in a liturgical service or for concert use; each represents a separate date on the church calendar. Leo Sowerby, Joseph Jenkins, Robert Kreutz, Jeronimas Kacinskas, Edwin Fisinger, Russell Woollen and Burrill Phillips are represented. Two Orlando Gibbons works—SATB Almighty and Everlasting God and SSAATB Hosanna to the Son of David—recommend themselves to directors where seventeenth century idioms are practical; a John Ohl edition of a unison Schütz excerpt appears under the title, Give to Jehovah. Sven Lekberg's SSATBB Psalm 96 is not difficult unaccompanied material; Mary G. Dann's The Comforter is a small and useful unaccompanied piece with one high phrase for sopranos.

McLaughlin and Reilly is, of course, a specialist in music for Catholic use but only two of this month's receipts are Latin service music: an SATB Venite ad Me by J. G. Phillips with a rather ornate organ accompaniment, and a rather characteristic Cantabio Domino by Don Lorenzo Perosi adjusted for several voices. But this publisher includes a number of Christmas items in English. Jack Byron Grove's TTBB A Montage of Carols includes several familiar ones. Two arrangements by N. Borruetia seem to us undistinguished (Salvation's Night by P. Piel and Ye Shepherds Arise by A. Willberger), the latter asking for a soloist of limited range. Three numbers by Edward L. Grey are based on traditional carols: There were Shepherds uses bits

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of six favorites; Hail, Holy Night and Come to the Manger each just one less-familiar tune. SABs of Silent Night and Adeste Fideles are in a single folder in versions by Cyr de Brant. And there is a Peloquin arrangement of Angels We Have Heard on High with ostinatos in bass and tenor. From the same publisher comes an attractive Hymn of St. Patrick by Russell Woollen.

A curiously simple God Who Touchest Earth with Beauty might be moving in the right surroundings (B. F. Wood). The Jerry W. Harris arrangement of a Bohemian carol, Let our Gladness Know No End, seems to us not to measure up to its fine tune.

If your sopranos can sing high A softly and your basses can sing a string of low Fs perhaps John Vincent's a cappella Glory to God is for you (Mills).

Boosey has SATB and SSAA voicings of Ron Nelson's He Came Here for Me. Making use of vocalized syllables and dynamic contrasts it will be attractive to directors with a flair for the dramatic. In SATB voicings are Joseph Wagner's How Are Thy Servants Blessed which builds gradually to a big ending over an attractive accompaniment; John B. Weaver's Psalm 100 whose not difficult choral voice parts are supported by an independent organ part; and two arrangements by Robert Chambers—a useful version of the Puer Natus carol, a Child Is Born in Bethlehem, and an editing from Bach, Come, Let Us All This Day which has an optional solo. For other voicings Boosey offers: Cyril Warren's sentimental SA So Little Time; Walter Ehret's SSAB arrangement of Stanley Dickson's overworked Thanks Be to God; John Carlton's SSA of the Sanctus and Hosanna from the little G major Mass of Schubert, and an SSATB Bach Gloria in Excelsis edited by Walter Ehret.

Concordia's new issue of Charpentier's Magnificat edited by M. Alfred Bichsel will have great interest, especially, we think, in college situations. Using tenor, baritone and bass in solo, and with strings and flutes to add to the organ, it calls for wide resources; its text is in Latin.

Concordia's The Service Propers Noted is the result of a long study prepared by Paul Bunjes for the Missouri Synod Lutheran Church. Every director interested in liturgics will want to study the aims and accomplishments of this work whether it touches the needs of his own service or not.

Galaxy's SA cantata, The Ass's Tale by Beryl Price has a curious text both for singing and for its narrator; we find it hard to imagine this text in an American church situation but there are other points of view, we are sure. Katherine K. Davis' The Cherubim Song is a highly interesting foray by this able woman into what we believe is a hitherto untried field for her. An extended SATTB motet, Domine Jesu Christe, by John Merbecke has Latin and an alternate English text; Frederick Hudson's editing makes this 400-year-old work available; we look forward to hearing it.

We have mentioned recently the new Urtext editions of Bach motets prepared by Werner Neumann, Fritz Oberdorfer and Walter E. Buszin for C. F. Peters. These have German and English texts. Most recent of the six to appear are numbers 2, The Spirit Also Helpeth Us, and 4, Be Not Afraid, both for double chorus. The performance requirements of these works are, of course, formidable but whether we can re-create them ourselves or not, all of us will welcome a chance to become more familiar with them. Hymn-anthems by that old craftsman, Healey Willan, always bear the mark of his special skill. His new one on Breslau (We Sing the Praise of Him Who Died) is no exception. Eli Krul has an oddly attractive O Come, Let Us Sing.

In E. C. Schirmer's Virginia Music Series comes Vernon Perdue-Davis' big Psalm 150 with an active organ part and a Set of Virginia Hymns, four in number, two by the above writer and one each by Claude Cook and John Springfield.

Available from Educational Music Bureau are Anthony Donato's well-written Bless Ye the Lord, with a simple, effective accompaniment, and Kilford Neeley's small unaccompanied The Earth Is the Lord's.—FC



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Easter

ALLELUIA, COME, GOOD PEOPLE	K. K. DAVIS	.20
CHRIST RISING AGAIN	WILLIAM BYRD	.30
EASTER BELLS ARE RINGING	ROBERT ELMORE	.22
I HEARD TWO SOLDIERS TALKING	MARION CHAPMAN	.20
LET ALL MORTAL FLESH KEEP SILENCE	EDWARD BAIRSTOW	.22
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New Langlais
Work for Organ,
Strings Discussed

By SETH BINGHAM

From the H. W. Gray company comes a work entitled *Piece in Free Form* for string quartet (or orchestra) and organ by Jean Langlais.

To convey an adequate idea of this stirring opus raises difficulties, even for the reviewer well acquainted with the music of this versatile composer and world-famous organist.

Just as Langlais' choral masses differ sharply from each other, and just as his organ works, despite certain unifying elements, vary widely in form and content, so this chamber work reveals a fresh and intriguing approach, no doubt inspired by the combination of strings and organ.

A formal analysis, though quite possible, would hardly benefit the reader but a brief outline may help. *Piece in Free Form* in one movement is what the title implies: there is a definite form and there is a disciplined freedom in style and treatment. It consists of three divisions or sections: a quiet and serene Adagio of 40 measures; the main and longest section Allegro Molto, predominately fugal, and the closing Adagio in the spirit of the introduction.

The fugue subject and countersubject are heard whole or fragmentary in all three divisions. A short motive in dotted rhythm, Maestoso Energico, marks the transition from the opening section to the main Allegro Molto; it recurs briefly within the fugal development and again in its original form just preceding the closing section.

The five-bar fugue subject with its countersubject and the Energico motive are all the material this resourceful creator needs to spin his magic web! Again we ask, how convey this to the reader? One may cite the transparency and

vivacity of the string writing, the calm mysterious harmonies and the sensitive use of the upper 'cello tessitura in the opening Adagio, the sudden emergence of the Energico motive on unison strings; the thrilling coloristic, rhythmic and dynamic contrasts of strings with organ and their effective antiphonal treatment. Also the way Langlais brings you up standing with successive build-ups of intensity—a veritable chain-reaction of tonal outbursts triggered by exciting strettos, shortened measures, crescendos, other urgency-generators. Withal there is a certain balance in the harsh dissonant passages and *fff* chordal smashes. But Langlais runs the gamut of tonal expression from fierce to gentle: witness the tender radiance of the closing section.

This sufficiently proves our contention that the printed word is no substitute for actual listening experience. The writer heard the first American performance of *Piece in Free Form* by the Guilet Quartet with Hugh Giles as soloist.

After hearing this piece, Olivier Messiaen is quoted as having said: "If I tell you it's very good, that would be idiotic." To our American ears this Gallic witicism sounds a bit artificial and precious but for his compatriot Langlais it was a sincere expression of praise and admiration.

It is hoped that with publication there will be many more hearings as well as adequate recordings of this highly original work.

NOONDAY RECITAL SERIES
CONTINUES AT CATHEDRAL

January noonday recitals at Christ Church Cathedral, St. Louis, were played by Ronald Arnatt Jan. 9 and 23 and Henry Glass, Jr. Jan. 16. Mr. Arnatt's first recital was composed of chorale preludes on Frankfort (Wie schön leuchtet der Morgenstern) by Buxtehude, Müller, Bach and Reichel.

Mr. Glass played Sowerby's prelude on Charterhouse and Mendelssohn Sonata 2. Mr. Arnatt's second program included Prelude and Fugue in A, Selby; Partita on Salzburg, Pachelbel, and Toccata, Sowerby.

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**BOSTON SYMPHONY HALL IS
SCENE OF RECITAL SERIES**

Perhaps the recent nation-wide interest in the new organ at Philadelphia's Academy of Music provided the spur which stimulated the inauguration of a new series of organ recitals sponsored by the Boston Symphony Orchestra in Symphony Hall. The organ though used extensively in orchestra concerts and in recordings has not been heard widely in recital. It was described in *THE DIAPASON* for Sept. 1949.

The series began Jan. 15 with Donald Willing, New England Conservatory. John Ferris, Harvard, will be heard Feb. 19, E. Power Biggs March 19 and Berj Zamkochian April 9. The recitals are scheduled for Sunday evenings at 6 and tickets are being sold both for the entire series and single programs.

Symphony orchestra sponsorship of solo organ recitals is an unusual development with great possibilities for the future.

Play of Daniel

The performance of the beautiful Play of Daniel by the New York Pro Musica under the direction of Noah Greenberg lived up to all expectations in its seven stagings Dec. 5 through 10 at the Rockefeller Memorial Chapel of the University of Chicago. The engagement became a society function but even the beautifully groomed and talkative audience fell immediately under the spell of this moving production so fittingly blended into the lovely chapel. Description of the play or its production is superfluous at this point having been pictured and reported at length in a dozen periodicals. Suffice it for *THE DIAPASON* to say that communities able to sponsor the present production intact will create an indelible memory for many of their members.—CB and FC

HAROLD HEEREMANS, AGO national president, has been appointed to the Standard Awards committee of the American Society of Composers, Authors and Publishers (ASCAP).

B Minor at Rockefeller

The Rockefeller Chapel choir and members of the Chicago Symphony Orchestra gave a satisfying performance of Bach's Mass in B minor Jan. 8 with Richard Vikstrom conducting and Edward Mondello playing the continuo on the gallery organ.

The choir's fine singing of this work was no surprise; it seemed to us that we have never heard them sing with more color and variety of sound, and their precision was no less admirable than usual. The change from previous performances, it seemed to us, was largely in the noticeable increase in the poise of the conductor whose steadiness of tempo gave one a feeling of confidence and authority not always present a few years ago. The orchestra has sensed this and plays magnificently for him now, the trumpets and oboe especially being remarkably fine.

The soloists, from the ranks of the choir, have too strong a competition in the ensemble units and understandably never quite measured up to it.

The capacity crowd was a recognition of what one can expect at these performances.

The next program in the chapel series will be a Lenten concert Feb. 19 made up of Stabat Mater, Palestrina; Hymn of Jesus, Holst; Naenie and Alto Rhapsody, Brahms (Martha Larrimore in solo) and the Kodaly Te Deum.—FC

**BALES GIVES TWIN CITIES
PROGRAMS WITH ORCHESTRA**

Gerald Bales directed the McPhail College chorus Dec. 12 in a program which featured Bach Cantatas 207 and 19. Orchestra accompanied in this concert at the Cathedral of St. Mark, Minneapolis.

Mr. Bales was soloist Nov. 21 at the cathedral in a program with choir, organ and orchestra in which he was organist in the Handel Concerto 1 in G minor, the Poulenc Concerto and a world premiere of Eugene Hill's Concertino for organ, strings and timpani. Thomas Nee conducted.

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FEW PEOPLE, other than organists and organ builders, realize the planning that must go into making the best possible acoustical and architectural conditions for an organ. In a way, the trouble is that no one is ever able to hear two organs in absolutely alike conditions. Neither are any two organs really alike, therefore unbiased comparisons are difficult. A poorly built and voiced organ in a reverberant church can be temporarily very impressive, while the finest quality instrument, superbly voiced, can be a musical failure in an improper building. The purchaser never knows what might have been.

It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics, and adequate tone openings. It is folly to penalize the future by avoidable neglect of these essentials. Conditions always determine the limits of success of the organ. Those responsible for the purchase of the organ have the consideration of this fact as a most important job.

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Fine Old Italian Organ Suggests Ideas for Design

By JOSEPH A. BURNS

[from a paper read before a regional meeting of the American Musicological Society Nov. 12 at the University of Chicago]

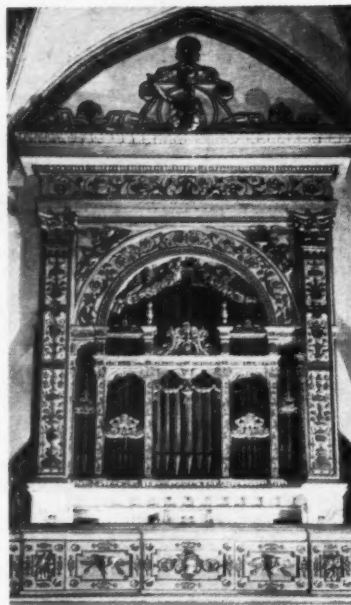
The fine fifteenth-century Gothic organ in the Church of San Petronio at Bologna has long enjoyed the center of the local spotlight as far as such instruments are concerned. Yet the city is rich in old organs worthy of note. Since the twelfth century, it has been known as "Bologna la dotta"—the learned—on account of its university, the oldest in Europe, founded in 1088. Even during the decadent period of the early eighteenth century, it was conspicuous among Italian cities in the arts and sciences. Nowadays the city is better known as "Bologna la grassa"—fat Bologna—on account of the excellence of its cuisine. Yet its famous university has never been better, drawing students from all over the world.

Among fine local instruments are the one-manual great organ in the hilltop Monastery Church of San Michele in Bosco, built by the Antegnatis and played by the Olivetan Monk Adriano Banchieri; the lovely little positive at the renowned and venerable Accademia Filarmonica, built by Carlo Traeri of Brescia in 1673; and at the Parochial Basilica of San Martino, the finest of all, a real masterpiece built by Giovanni Cipri in 1556. Across the front of the stately yet graceful Renaissance case, just under the showpipes, the Bolognese cabinet-maker Jacopo Marcovaldo has incised in large letters, "IOANES DE CIPRIIS FERARIENSIS FACIEBAT ANNO D(OMINI) MDLVI." Considering the date and fact that the builder was from Ferrara, one can safely assume that this is just the sort of instrument that the great Girolamo Frescobaldi knew and played on as a growing boy and student in the city of his birth.

The Church of San Martino was begun in 1217 on the site of an earlier, smaller edifice to the north-northwest of the center of the city. After interruptions in construction in 1308 and 1315 the building was finally finished toward the end of the fourteenth century, that is, with the exception of the symmetrical Italian Renaissance facade of Giuseppe Modonesi which dates from 1879. Many fine paintings and side-chapel decorations have been added throughout the centuries. The graceful and, surprisingly, not incongruous Baroque pulpit, fastened to a pillar half-way back at the left, was created early in the eighteenth century by Francesco Casagrandi. On the consecrated ground of the open square in front of the church stands a column topped by a gracious statue of the Virgin and Child. Three marble crosses set into the red-brick front of the church represent Calvary and in the lunette over the portal there is a stained-glass window portraying St. Martin preaching to the cherubs before the Mother and Child of God. Four sturdy pilasters surmounted by pinnacles divide the symmetrical facade into three parts corresponding to the three ogival naves of the interior. In the grandiose architectonic structure all is well disposed and orderly, perfect for its liturgical functions and rich ecclesiastical fittings.

Giovanni Cipri was one of the most prominent organ builders of North Italy

1556 ORGAN IN BOLOGNA



THE ORGAN described in the accompanying article by Joseph A. Burns of Indiana University, Bloomington, was used for a recording of the Frescobaldi *Fiori Musicali* of 1635. Luigi Ferdinando Tagliavini is the organist on Lumen AMS 2/3.

in the sixteenth century. Born in Finale Emilia he constructed organs throughout the province and its environs from 1541 until his death in 1575. He left specimens of his manufacture at Ferrara, Rovigo, Modena, Verona and Bologna, where he became official organ artisan to the Basilica of San Petronio in 1555; there he added a Flute Twelfth to the organ. His work was continued by his sons and grandson. His instrument at San Martino displays the typical composition of the classic Italian organ, with its authentic sonorous physiognomy preserved with gratifying fidelity.

The organ is located in a narrow gallery in the archway to the right (Epistle side) of the high altar. The showpipes are of tin, the central and largest one being the original ten-foot F. The interior pipes of 1556 are all of lead. The original *ripieno* or diapason choir consisted of a Principale 8 ft., Ottava 4 ft., Quintadecima (Fifteenth) 2 ft., Decimanona (Nineteenth) 1 1/3 ft., Vigesimasesta (Twenty-second) 1 ft., Vigesimanona (Twenty-ninth) 1/2 ft., and Trigesimaterza (Thirty-third) 1/3 ft. The special effects, not to be used in the *ripieno*, were the 4 ft. Flauto in Ottava, the 2 1/2 ft. Flauto in Duodecima (Flute Twelfth), the labial Voce Umana 8 ft., a tremulant, and the reed Cornamusa (Bagpipe) added in 1557 by the original builder, who was a pioneer among North Italians in the use of reed stops. The only former element now missing from the organ is this Cornamusa, which was replaced late in the eighteenth century by a Cornetto (Tierce) 1 3/4 ft. The only other additions have been to the originally pipeless pedal, eight wooden 8 ft. Octave pipes having been installed in 1738 by Domenico Viola and, about the middle of the nineteenth century, a complete chromatic octave of 5 1/2 ft. Quint pipes, perhaps by Alessio Verati. The Quint is drawn by means of a foot lever and there is a composition pedal at the right for drawing the complete *ripieno*. An

electric blower has been installed. The pedals are only about a foot long and inclined at a thirty-degree angle, so that the heels are practically useless. Each pedal key pulls down two manual notes an octave apart, with the peculiarity that the same keys are pulled down in each octave, so that simple passages can be played legato by using the left toe in the bottom octave and the right toe in the top octave. The eighteen-key pedal range is from C to a, the notes of the bottom and top strings of the violoncello.

The hookdown stop levers are arranged in two horizontal rows to the right of the manual keyboard, with the *ripieno* below and the special effects above. At the left, the swinging candle holder is still in place. The range of the single manual, originally from F to c³, was at some time increased to fifty-seven keys or five octaves from C to c³, with the short octave at the bottom of both manual and pedal; i. e., C is played by the E key, D by the F# key, and E by the G# key, the first chromatic semitone being Bb. At that time the entire organ was lowered a whole tone in pitch, so that the 10 ft., F became G, and four wooden pipes were added to the bottom of each complete register, C, D, E, and F. All the metal pipes are cylindrical with the exception of the flute twelfth and tierce, which are conical, and the Voce Umana, which has inverted cones.

The salient traits of the classic Italian organ are present. The single fundamental stop, the Principale, is moderate in scaling and voicing, both sweet and clear, so as to form a balanced base for the diapason family of the *ripieno*, or for the flutes, or for the Voce Umana, which is tuned to undulate with it. Although the lowest pipe of the Principale is of 16 ft. pitch, the stop fulfills in general the function of an 8 ft. register and is consequently so classified. Yet the action of the coupler on its 16 ft. octave gives the pedal an independent character. The splitting-up of the *ripieno* into individual ranks furnishes the main and inexhaustible resource of classic Italian registration. The upper ranges of its octaves have breaks on C sharps, and the quints on F sharps, with scale and quality broadening at each break. The 4 ft. Flute shares its pipes below tenor f with the Ottava of the *ripieno*. The Flute Twelfth begins with tenor d, the Tierce with middle c², and the Voce Umana with tenor g. The original spring chest was converted to a slider chest early in the seventeenth century. The wind pressure is 54 millimeters or about two and an eighth inches.

The organ of San Martino is truly one of the wonders of Italy. Its twelve often-incomplete ranks of pipes, in connection with the reverberant acoustics of the church, give an amazingly varied blend of fullness and brilliance which brings to life some of the most beautiful music ever conceived for organ, the rich literature from the Cavazzonis through Merulo, the Gabriellis, Frescobaldi, Rossi, Pasquini and so many others, to Zipoli. It is typical of a design which held sway in Italian churches for two and a half centuries during the golden age of Italian organ music.

It is logical that this one-manual organ of a dozen ranks, of a type so long successful during an important period in a discriminating society, should be pregnant with ideas for the present-day builder of small instruments, e. g. the decomposed mixture drawable by separate ranks for purposes of variety and color. Since the church service nowadays requires an expressive division for the accompani-

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ment of the choir and a second manual for melody playing and quick contrast, the more "romantic" registers of the old Italian organ could be placed in a swell box and suitably augmented by more modern registers such as string, trumpet, and harmonic and stopped flute. Since the old Italian Principale was of moderate scale and volume the swell eight-foot stops would serve to reinforce and broaden it. A great sixteen-foot coupler would give suitably light sixteen-foot tone to the ensemble, and a great unison-off would restore the great to its normal composition, with a Twelfth and two stops at eight-foot pitch. The large preponderance of above-unison registers and the omission of the lower ranges of celeste, nazart and tierce would contribute to economy of space and finances. The basic specification would be as follows:

GREAT

Principal, 8 ft. (small scale, mf)
Octave, 4 ft.
Flute, 4 ft. (open metal)
Fifteenth, 2 ft. (narrow scale)
Nineteenth, 1½ ft.
Twenty-second, 1 ft.
Twenty-sixth, ¾ ft.

SWELL

Viola, 8 ft. (broad scale)
Celeste, 8 ft. ("Fifffero," tenor C)
Gedeckt, 8 ft. (stopped wood)
Harmonic Flute, 4 ft. (metal)
Nazard, 2½ ft. (tapered, tenor C)
Superoctave, 2 ft. (broad scale)
Tierce, 1½ ft. (tenor G)

The Gedeckt could be extended and unified to give pedal registers at 16, 8, 4, and 2 feet. The most obvious addition to this scheme is a swell reed, logically a small 8 ft. Trumpet which could be extended and unified to provide 16, 8 and 4 ft. pedal registers. The pedal could be given independence by the addition of a Principal rank, unified at 16, 8 and 4 feet (independent ranks would be preferable if they did not add too much to financial and spatial demands). On the other hand, the dimensions of the instrument could be reduced by omitting the Twenty-sixth and/or Tierce.

On old Italian organs, the octave-quint harmonics are sometimes carried up into the forties, and on occasion they are paired. Thus the great might be augmented with a two-rank Twenty-ninth and Thirty-third. On the swell, a soft rank and tonal variety could be supplied by a Gemshorn, which would be more useful and economical at four-foot pitch. Expressive and accompanimental possibilities would be greatly increased at slight additional expense by putting the Gemshorn on the great and enclosing it with the open Flute 4' in the expression box. A 4 ft. Principal would be decidedly useful on the swell, whose Viola and Gedeckt would be voiced to sound as much as possible like a diapason when used together. A swell clarion and/or mixture would, of course, be desirable although perhaps beyond the bounds of a "small" organ.

The great division of this instrument would supply the classic Italian *ripieno* with all its coloristic combinations described by Antegnati (*L'Arte organica*, 1608) and Diruta (*Il Transilvano*, part two, 1609, "Discorso sopra li Registri dell'Organo"). Its twelfth-less ensemble possesses a crystalline quality of distinct clarity and lightness. The great 16 ft. coupler would supply depth and a normal great division. The swell 8 ft. coupler would reinforce the great with Trumpet, Gedeckt, and Viola at unison pitch, with the 16 and 4 ft. couplers giving fullness and brilliance. The swell division would contain a second ensemble, adequate to the needs of Bach. By manipulating couplers and expression pedal in connection with the swell upper work, a skillful organist could obtain countless effects of color and brilliance in subtle gradations. These mutations would give romantic color to eight-foot registers for melody playing. Sub and super couplers without upper work would add variety and warmth. With small dimensions and economical construction, the congregation would have an organ with both classic and romantic effects, expressive enough for the accompaniment of the choir, brilliant enough to lead congregational singing, and comprehensive enough to play all but the most taxing of the traditional and contemporary repertoire.

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June 17, 1909

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President's Column

It has long been recognized that the security of the academic standards of the Guild depends upon the numerical and geographical distribution of its academic members. The attainment of this necessary condition now appears to be within sight.

About two years ago the national council authorized the constitution of the board of examiners, consisting of the examination committee and members-at-large. The first official meeting of the board of examiners as such took place in St. Louis Dec. 29, 1960, during, and in connection with, the midwinter conclave.

The significance of this meeting warrants the identification of those participating: Ronald K. Arnatt, FAGO, FTCL, St. Louis Chapter; Charles Huddleston Heaton, SMD, FAGO, St. Louis Chapter; Robert Lodine, MusD, FAGO, Chicago Chapter; Harry Wilkinson, PhD, FAGO, Philadelphia Chapter; and the president.

The meeting was comparable in understanding and scope to an examination committee meeting at headquarters, substantiating the conviction that the time for the sharing and delegation of the Guild's most highly prized function had arrived.

An organized network of professional "know-how" is in the making. In the light of the continued expansion of the Guild, this is no less than a necessary corollary.

The St. Louis Chapter, in incorporating this initial meeting within the structure of a national conclave, has rendered service to the Guild out of all proportion to the number involved. The road to national academic expansion is now open.

HAROLD HEEREMANS

Wichita

The Wichita Chapter had its Christmas program and party Dec. 9 at the Twentieth Century Club. A program, The Festive Sound of Christmas, was furnished by the local chapter of the American Recorder Society directed by George Vollmer on a stage elaborately set in 16th century fashion. The program included excerpts from the Corelli Christmas Concerto for strings and harpsichord; a group of 16th century holiday dances; Buxtehude's cantata, Laude Slon Salvatorem; Swallows, Daquin, and Aria and Three Variations, Pachelbel on the harpsichord, carols by the handbell choir and Bach Cantata 142 with voices, recorders, strings and handbells. The social committee headed by Artaruth Zink served festive refreshments from an elaborately decorated table.

LEOLA Z. FREE

Topeka

The Topeka Chapter met Dec. 6 for a Christmas party at the home of Norma Smith. The program consisted of a talk concerning male choirs by Max Elsberry. Specifically discussed was the King's College Chapel choir, Cambridge, England. The record of A Lesson in a Ceremony of Carols by this choir was played. A period of socializing and refreshments followed.

NORMA SMITH

Western Iowa

The Western Iowa Chapter met for dinner at the Biltmore Restaurant, Sioux City, Jan. 7. After dinner and a short business meeting members adjourned to the Morning-side Presbyterian Church where Thomas Mark Edlun, pupil of Mildred Primmer, played works by Buxtehude, Brahms, Mendelssohn, Bach, Hindemith and one piece written by himself. Mr. Edlun was joined by 14 string players, directed by Carl Mannle, in the Corelli Christmas Concerto. Carol Jacobs was at the piano and Mr. Edlun at the organ for Easter Morn, Van Hulse.

CLAIRE I. NYLEN

Mason City

The Mason City, Iowa Chapter met for a Christmas program and party at the Wallace Allen home Dec. 13. The following program was played: Marvel Pearce—Glory to God In the Highest, Pergolesi; How Brightly Shines the Morning Star, Pachelbel; Night of the Star, Elmore. Betty Nyhus—Christmas Concerto, Corelli; Pastoral, Prologue of Jesus, Clokey. Wanda Pedelty—A Nativity Suite, Held; Prelude on a Schumann Theme, Edmondson; Magnificat Fugue, Pachelbel. Refreshments were served by the hostess assisted by Mrs. A. E. Folkmann, Mrs. Holmes Pedelty and Mrs. Roy Servison.

MARGARET PETERSON

Dubuque

The Dubuque, Iowa Chapter met Dec. 18 at the home of Dean Doris McCaffrey for a Christmas party. Mrs. Lincoln Steffens sang carols followed by group singing with Mark Nemmers as organist. Mrs. Julian Nemmers presided at the refreshment table and Miss McCaffrey's sister, Mona, shared hostess duties.

MARK NEMMERS

Central Arkansas

The Central Chapter met Dec. 19 at the Trinity Episcopal Cathedral parish house, Little Rock, for an evening of sociability and entertainment. Social Chairman Mrs. Herbert Graves and her committee provided favors and treats for the evening, including a buffet table for refreshments. Gifts were exchanged and fun enjoyed through their originality. The program for the event was given by zither player Ruth Welcome Stout. In addition to a performance of several numbers Mrs. Stout explained the history and technique of playing this instrument.

ARCHIE Y. McMILLAN

Lincoln

The Lincoln, Neb. Chapter met Jan. 3 at the Westminster Presbyterian Church. Josephine Waddell's handbell choir played for the group. The rest of the evening was spent preparing for the Mason-Doktor recital that was to have been Jan. 16.

The chapter met Dec. 5 at the First Plymouth Congregational Church for its annual Christmas party. Dean John Cole led the group in games, singing and the exchange of gifts. Refreshments were served.

MRS. DALE UNDERWOOD

Danville

The Danville, Ill. Chapter met Dec. 30 at the Everett Hardy home. A nominating committee was appointed and final plans were made for the Jan. 22 hymn festival. The program featured organ recordings of music by Purcell, Vaughan Williams, Murrill, Marcello, Bach, Davies, Langlais, Sowerby and Alain. Refreshments were served by Mrs. Hardy.

FLORENCE SHAFER

CHARLES H. HEATON



CHARLES HUDDLESTON HEATON, SMD, FAGO, was the general chairman of the midwinter conclave in St. Louis and served as master of ceremonies at the banquet. Several convention activities took place at the Second Presbyterian Church where he is organist and choir-master. He also is organist at Temple Israel.

Springfield

The Springfield, Mo. Chapter met at the home of Mrs. Paul Carlock, secretary, Dec. 17. Christmas services and music of the season were discussed informally by the group. Mrs. Carlock served a dessert.

TOM RITCHIE

Central Iowa

The Central Iowa Chapter met Dec. 12 at St. John's Lutheran Church, Des Moines. The program Sacred Solo Literature was sung by four soloists. Music from an early oratorio to contemporary pieces with instruments was heard. The program was prepared by Ed Ludlow and John Dexter.

Akron

The Akron, Ohio Chapter met Jan. 9 at the First Congregational Church under the leadership of Dean Farley Hutchins. Members examined and played the new Schantz organ. After the musical program a social hour was held.

The chapter met Dec 5 at the Trinity E and R Church. After carol singing Joanne Hart played a short recital. Choral music was supplied by the Akron University choral ensemble under the direction of John A. MacDonald.

The chapter held its Nov. 6 meeting at St. John's Episcopal Church. Homer Blanchard spoke on the subject What an Organist Should Know About an Organ. The buying, tuning and maintenance of the organ dominated the discussion. A social hour followed.

ETTA EMERSON

Information About Ohio Valley Regional Given

The convention headquarters for the Ohio Valley regional convention June 19, 20 and 21 will be at the Commodore Perry Hotel, Toledo.

Charlotte Engelke and Leslie E. Peart are co-chairmen. Serving with them are Sheldon Eschrich, Rolden Jones, Gertrude Pagels, Harold Reiter, Carolyn Seeman, Wesley Hartung, Richard Trepinski and Marie Beidler.

The Ohio Valley region includes chapters in Ohio, Kentucky and West Virginia. Dr. John J. Fritz is dean of the host Toledo chapter.

The chapter met for a Christmas dinner party Dec. 13 at the Old Plantation Inn, Maumee.

WALTER R. RYE

Whitewater Valley

The Whitewater Valley Chapter met Dec. 12 for a dinner meeting at St. John's Lutheran Church, Richmond, Ind. Devotions were read by Marjorie Beck Lohman alternating with group singing of stanzas of Silent Night. A display of antique and beautiful music boxes was exhibited by Gertrude Bartel and Mrs. Ralph Dreyer. Edward Johe, Columbus, Ohio, conducted the program on the evening's subject Handbell Ringing with the aid of recordings and actual ringing by two spontaneous groups composed of members all new to this art. The necessity of an excellent rhythmic sense was pointed out and confirmed.

DOROTHY RONALD

University of Michigan GSG

The newly-reorganized University of Michigan student group held its first meeting Dec. 8. After a luncheon at the University League Fernando Germani gave a lecture followed by a recital. The following officers were elected: Lyle Hagert, president; Jo Ann Deabler, vice-president; Ester Cupps, secretary; James Bain, reporter; Carolyn Foltz, treasurer; Daniel Keller, program chairman. Marilyn Mason is sponsor and Robert Ellis the guest co-sponsor.

JAMES BAIN

Muskegon Lake-Shore

The Muskegon Lake-Shore, Mich. Chapter met Dec. 11 at the Samuel Lutheran Church with Dorothy Sheets as hostess and Mrs. Joseph Horness, Jr., in charge of the decorations. The women of the church served a Swedish smorgasbord to the 50 members and guests. No business meeting was held and the evening was given over to Christmas festivities. John Wheeler lead the group in singing carols. Students of the Muskegon Community College provided Christmas music under the direction of Robert Sheets.

IRENE KOLKEMA

Sandusky

The Sandusky, Ohio Chapter met at the Zion Lutheran Church, Jan. 8 to hear Dr. Homer Blanchard, Oberlin, speak on organ building. Dr. Blanchard illustrated his address with a set of slides which traced the history of the organ, examples of old and new installations, basic parts of an organ, factory techniques in the manufacture of a modern instrument, etc. An informative question and answer period followed the talk. The Harold Kaufmans and Laura Long were in charge of the social hour, assisted by several members of the church choir.

LAURA M. LONG

EDGAR HILLIAR

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News of the American Guild of Organists—Continued

Canton

The Canton, Ohio Chapter met Dec. 19 at St. Mary's Catholic Church, Massillon, with Harold Conti as host organist. Mr. Conti conducted his 85 voice men and boys choir in the final rehearsal of the music for the Christmas mass. After the rehearsal members examined the 82-rank Schantz organ and walked through the spacious and easily accessible chambers. Final details were announced for the organist-clergy banquet and the Donald McDonald recital. Christmas pastries and ice cream were served.

The Canton, Ohio Chapter met Nov. 28 at the First Methodist Church with W. Robert Morrison, FAGO, ChM, as program chairman. Mr. Morrison discussed and demonstrated several points on service playing, registration and pedal technique. Margaret Pickering, Larry Kolp and Kay Kropf, students of Mr. Morrison, played pieces by Bach, Guilman and Mendelssohn to illustrate some of the points in the talk as well as their own playing capabilities. The Wicks movie *Capturing the Wind* was shown and refreshments were served to conclude the evening.

JAMES A. STANFORTH

North Shore

The North Shore Chapter met Dec. 4 at the First Baptist Church, Evanston, Ill., for a potluck supper. After hearing recordings of European organ recitals during the supper the group was shown slides of European instruments by Mrs. Leland Phelps, Jack Goode and Dr. William Barnes. The Rev. Armin Haussler, chaplain, spoke of his musical travels and observations abroad. Members joined in an impromptu performance of several Christmas anthems under the direction of Mrs. Donald DeFord, social chairman, with Dean Austin Lovelace at the piano.

MRS. JOHN TINDALL

Detroit

The Detroit Chapter met Nov. 21 at St. Paul's Episcopal Cathedral with Mr. and Mrs. Robert Cato as hosts. E. Lyle Hagert, a student of Marilyn Mason, played a recital which included works by Pachelbel, Bach, Schroeder and Franck. Father Robert Wurm received his choirmaster certificate from Dean Jeanne Hurst, AAGO. A tour was made of the new addition to the Diocesan building adjacent to the cathedral. The Catos gave a short talk on their recent trip to England. Refreshments were served.

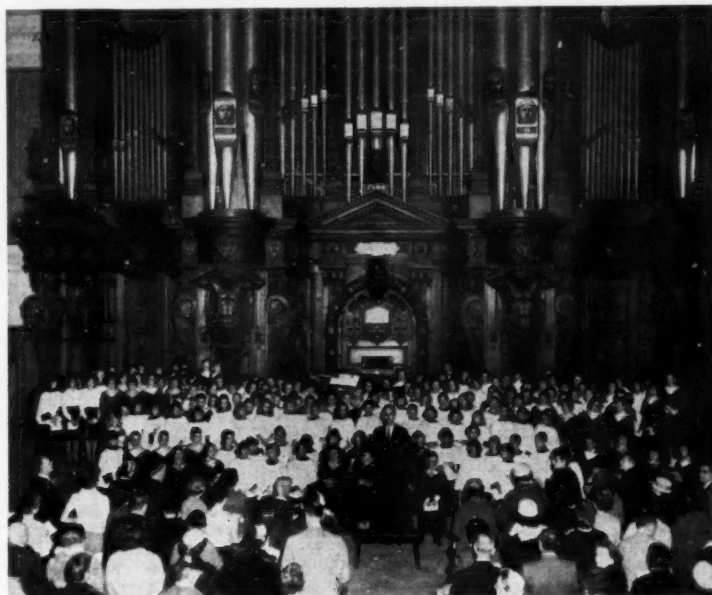
MARY ATCHESON

Southwest Michigan

The Southwest Michigan Chapter held its Jan. 2 meeting at the Portage Methodist Church, Kalamazoo. John Shawhan, Casavant area representative, outlined his and the company's current thinking on two-manual specifications. Fred Lake demonstrated the new two-manual Casavant organ.

HUGH ROBINS, JR.

MERRIMACK VALLEY SPONSORS CHRISTMAS FESTIVAL



The Merrimack Valley Chapter sponsored its first junior choir festival of Christmas music Dec. 18, 1960 at Memorial Music Hall, Methuen, Mass. Shown above are the 250 children under the direction of Keith Gould who was assisted by Sub-dean Donald L. Amy.

The program was as follows: Angels Chanting All Around Us, Sing We Noel and Bring a Torch Jeannette Isabelle,

French carols; Away In a Manger, Luther-Mueller; O Jesu So Sweet, Bach; The Holly and the Ivy, English traditional, and Christmas Song, arr. Holst.

Ivar Sjostrom played Variations on a Noël, Daquin; Greensleeves, Vaughan Williams; In dulci jubilo, Bach.

The program included audience participation in the singing of Christmas carols.

ELEANOR F. HOOPER

Fort Wayne

The Fort Wayne, Ind. Chapter met Dec. 19 at the West Creighton Avenue Christian Church. After dinner and a business meeting members heard a program of service music for organ and voice with instruments. Sam LaBarbera opened the program with an organ number by Gigout. A soprano voice and alto recorder duet was heard and a quartet of recorder players followed. Lloyd Pinkerton led the First Presbyterian Church handbell choir in several numbers. Host William Hazard directed his choir in *Jesu, Joy of Man's Desiring* with assistance from members and a clarinet playing the triplet figuration.

ROBERT V. CLOUTIER

Western Michigan

Mr. and Mrs. Daniel Nicely were hosts to the Western Michigan Chapter for its Dec. 5 meeting. They reviewed their recent work in Puerto Rico giving a brief resume of the geographical, historical and cultural forces which have influenced native and contemporary music. The current problems encountered by the church organist, the university music instructor and the recitalist were given attention. They gave a colorful description of traditional music and the modern trends illustrating them with piano sketches, vocal solos and duets. A Christmas smörgasbord concluded the program.

HARRIET L. SPENCER

Southern NE Regional Will Share Time with Organ Historical

The Southern New England regional convention will be held June 18-20 in Boston. Concurrently, the Organ Historical Society will be holding its national convention and some events are being scheduled so members of both groups can attend. The objectives adopted may be typified by the slogan *Horizons Past and Present*. It is thought likely that a mid-night session at one of the downtown theaters can also be arranged through the offices of ATOE.

Guild members may wish to plan vacation dates so as to combine a visit to historic Boston with an opportunity to see and hear some of the interesting organs in the area—historic ones restored, new installations and several new portatives. Lectures, seminars and exhibits will point up the ecumenical trends of today.

Enquiries concerning accommodations, etc., should be made to the corresponding secretary, Rosamond Drokker Brenner, AAGO, 837 Belmont St., Belmont 78, Mass.

Rhode Island

The Rhode Island Chapter sponsored the Peloquin Chorale and Orchestra in a program at Alumnae hall, Brown University, Dec. 18. Works of Perotin, Dufay, Morales, Sweelinck, Charpentier, Pachelbel, Poulenc, Messiaen and the Peloquin *Missa Nativitatis* were heard.

LOUISE W. MOORE

Monadnock

The Monadnock Chapter sponsored Allan Carman in a recital at the First Baptist Church, Keene, N.H. Nov. 27. Mr. Carman played numbers by Palestrina, Karg-Elert, Beethoven, Liszt, Bach, Chopin, Rachmaninoff, Handel, Daphne Dame Carman and Converse. Mrs. Carman assisted as vocalist. A business meeting and social hour were held after the program.

CATHERINE C. AMES

Madison

The Madison, Wis. Chapter sponsored the following recital at the First Baptist Church Nov. 13: Carolyn Rowe—Agnus Dei, Hymn, Dunstable; Benedictus, Couperin; William M. Gervais—Trio Sonata 1 in E flat, Bach; Richard Watson—Sonatina in D minor, Ritter; John Stewig—Sonata in D minor, Stanley; Jeanne Warzyn—Chorale Prelude and Grand Choeur, Dubois; Carol Frank—Acclamations, Langlais. The organ is a 32-rank Reuter.

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News of the American Guild of Organists—Continued

FIFTIETH BIRTHDAY REGIONAL

The District of Columbia Chapter will culminate its 50th anniversary celebration with the regional convention for Maryland, Virginia and Washington May 21-24. With the Alexandria and Montgomery County Chapters working with the planning committee, chaired by William O. Tufts, AAGO, and regional chairman, Kathryn Hill Rawls, AAGO, major events are shaping up.

Washington and Virginia organ crawls will be interesting events and these will include both antique trackers as well as the latest installations.

Madeleine Marshall will lecture on diction at the closing luncheon.

CLEVELAND FISHER

District of Columbia

The District of Columbia Chapter held a joint meeting with the Alexandria, Va. and Montgomery County, Md. Chapters Jan. 16 at the National Masonic Memorial Temple, Alexandria. The three chapters have held at least one joint meeting each year for the last several years.

The chapter held its 50th anniversary dinner meeting at the Calvary Baptist Church, Washington Dec. 5. Reminiscences of the past were given by John B. Wilson, AAGO and Louis A. Potter, Sr., M.D., FAGO. A program of piano music completed the evening.

EVANGELINE S. EVERETT

Berkshire

The Berkshire Chapter held its annual member-clergy dinner Nov. 14 at the First Congregational Church, Pittsfield, Mass. The speaker for the evening was the Rev. George Litch Knight who delivered his famous treatise on the Care and Feeding of the Church Organist. Dean Lou R. Steigler was host.

The chapter sponsored Marilyn Mason in a recital at the First Baptist Church Nov. 7. In spite of it being election eve a good audience was in attendance. The program was arranged by sub-dean George W. Bayley. An informal reception in the church parlor followed.

LOU R. STEIGLER

MASSED CHOIRS AT MERCED CONCERT



The Merced Cal. Chapter held a choir festival at the Methodist Church Dec. 4. The program included works by Matthews, Wilson, Hughes, Stainer, Fisher, Wilson, Kohlman, Caldwell, MacFarlane, Knapp, Malotte, Marks, Holton, Fox, DeLamarter, Scholin, Scott, Bach, Glarum and Gretchaninoff. The three junior and five senior choirs combined to sing Onward Ye People, Sibelius. Richard Lewis directed the massed choir in this number.

Alexandria

The Alexandria, Va. Chapter sponsored Donald McDonald in recital at the First Baptist Church Nov. 14. Mr. McDonald's program is listed in the recital section.

The chapter met at the First Christian Church Oct. 10. Mary Adams conducted a junior choir workshop using children from various junior choirs.

ELBA D. CAMPBELL

Mrs. Gerald Clark was festival chairman and Mrs. Kenneth Cutting is dean.

Members were special guests of the American Association of University Women at a party Dec. 13 at the Merced Women's Clubhouse. Organists participating were Dean Cutting, Mrs. Edward Wessel, Mrs. Charles Barnell, Ted Newbold and Dr. James Vaughn. Dr. Vaughn and Mr. Newbold played background music for the dessert hour.

Wheeling

The Wheeling, W. Va. Chapter sponsored a junior choir festival Dec. 11 at the First Christian Church. Approximately 300 children from 10 area churches sang music by Lippman, Pritchard, Candlyn and traditional Christmas carols. Edith Edmundson played Grand Offertoire de St. Cecile, Batiste as the prelude. Mrs. Roy Rinkes played the postlude Festival Toccata, Fletcher.

Cumberland Valley

The Cumberland Valley Chapter met at Shockey's furniture store, Hagerstown, Md., Dec. 10. State Chairman Ralph Rexroth brought greetings from Baltimore and extended an invitation to members to visit that chapter. Norman Stauffer, Shockey sales representative showed a film on electronic organs. A suggestion was made to secure Mabel Boyter to conduct a youth choir seminar in the spring. Following the business session a social period was held.

HILDA CLOPPER

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter held its annual Christmas party at the Congregational Church, Sierra Madre, Cal. Dec. 12. The only formal entertainment was provided by the Westminster Bell Ringers, Pasadena, under the direction of Clarence Robinson. Christmas music especially arranged and adapted for bells was an unusual attraction and was enjoyed by a large number of members and friends. Mae Driver was responsible for the decorations and Helen Wright and her committee arranged for the entertainment and refreshments.

GAYLORD CARTER

Los Angeles

The Los Angeles Chapter met Jan. 9 at St. Thomas' Episcopal Church, Hollywood. Following a dinner a tape of the Twentieth Century Folk Mass was played. A panel consisting of Grace Koumrian, Bob Bruce, Frank Owen, the Rev. Russell Whitesell and the Rev. Charles Smith, moderator, discussed the mass.

ELFRIEDA DOLCH

La Jolla

The LaJolla, Cal. Chapter sponsored Fernando Germani in a recital Nov. 23 at the LaJolla Presbyterian Church. A reception was held in the church parlors following the recital.

M. ELIZABETH FLORENT

Southern Arizona

The Southern Arizona Chapter held its annual Christmas party at the Arizona Ranch School Dec. 20. After a program of carols members examined the three-manual Kimball in the lounge. A buffet supper was served in the dining room and a social hour concluded the festivities.

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News of the American Guild of Organists—Continued

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter met at the home of Dr. Howard Stocker Dec. 19. Members sang carols, played musical games and tried out the six-rank Wurlitzer organ Dr. Stocker had installed recently.

CHESTER JOHNSON

Wyoming

The Wyoming Chapter met Dec. 19 at the Christian Science Church, Casper. Host organist Arlene Danielson explained the requirements for the Guild examinations and played numbers from the required list for 1961. Special emphasis was placed on the new service playing certificate. Several sample examinations and answers were on display and members were urged to use the suggested pieces as a basis to increase practice hours and build organ technique. At the short business meeting presided over by Mrs. Gordon D. Dick, dean, plans were made for the E. Power Biggs recital March 3.

Fort Worth

The Fort Worth Chapter met Dec. 13 for dinner at the First Presbyterian Church. Sub-dean Fred Bigelow presided and announced the formation of a new study group designed to meet the needs of those connected with music in the Roman Catholic churches. Dr. Felix Gwozdz will lead the group in the study of the mass and liturgy of the church. Mr. Bigelow requested each member to send a copy of his church bulletin to the executive committee to assist them in a survey being conducted on music and other aspects of church services. Five new members were accepted. Following the dinner Dr. Robert Hull directed the 23 members of the Fort Worth Symphony who accompanied the following: Jack White—Concerto 2 in B flat, Handel; Susan Logan York—Two Sonatas, Mozart; Dale Peters—Prelude and Allegro, Piston.

FRANCES SCHUESSLER

Texas

The Texas Chapter sponsored a Christmas program Dec. 12 at the Northway Christian Church. Music was by Reger, Gordon Phillips, Langlais, Marcello, Schroeder and Myron Roberts. Organist was Robert E. Scoggin and Patricia Scoggin was cellist. Arthur D. Smith directed the Christ the King Boy Choir.

TEAGUE SET FOR MEMPHIS

The Southern regional convention committee has announced the addition of William Teague to its list of guest artists for the June 27-30 convention in Memphis. Mr. Teague will play a recital at the Cathedral Church of St. Mary the opening night and will lead the delegates in a workshop on children's choirs the following morning. The addition of Mr. Teague to the previously announced artist, Vernon DeTar, is termed by convention chairman William Gravesmill as certain assurance of a fine convention for the members of the southern region.

Alamo

The Alamo Chapter met Dec. 12 at the Old Heidelberg, San Antonio, for a Christmas dinner and program. The program was given by the Jefferson Methodist Church Bellringer choir under the direction of Raymond Moses. Mr. Moses held a question and answer period concerning bellringing and members were given an opportunity to play the bells. After the dinner and program an exchange of Christmas gifts concluded the meeting.

EDWIN C. BREKKE

Walla Walla

The Walla Walla, Wash. Chapter met Nov. 14 at the First Congregational Church. Dr. Melvin West, dean, conducted the program which dealt with the problems relating to repertory for various church services. Preludes, postludes, styles of hymn playing and appropriate wedding music were discussed and demonstrated. Plans for the meetings in the new year include a minister-organist dinner and a program dealing with various treatments of chorales by different composers.

Spokane

The Spokane, Wash. Chapter held its Christmas program at Our Lady of Lourdes Cathedral Dec. 11. Participating were the 40-voice choir of St. Michael's Scholasticate and Kevin Waters, organist. The choral numbers of a Christmas nature were sung in Italian, Spanish, French, German and Latin. About 200 attended a reception honoring the choir and the chapter after the program.

FLORENCE THOMPSON

Knoxville

The Knoxville, Tenn. Chapter met Jan. 2 at St. John's Episcopal Church with Jack Edwin Rogers as host. Dean Charles Hunnicutt presided over a short business meeting. A resolution to establish a musical library in the memory of the late Elizabeth Harrell Shugart was endorsed. David M. Potts, chaplain and Thomas Alexander gave talks on the relationship between the minister and choir-master and their various responsibilities.

WILLIAM DORN

Central Florida

The Central Florida Chapter met Jan. 3 at the First Presbyterian Church, Orlando. Almost the entire evening was devoted to the program The Hand Bell Choir. Floyd Eaddy, assisted by Ernest Bedell, gave a talk on the history, care and use of bells and the formation of a choir. Members then had an opportunity to try the bells under Mr. Eaddy's direction and after some trial and error gave a passable rendition of America and O, Come All Ye Faithful. Mr. and Mrs. Eaddy and Queen Madsen were hosts for refreshments.

MIRIAM E. PENROD

Sarasota

The Sarasota, Fla. Chapter met Jan. 3 at St. Wilfred's Episcopal Church. Mrs. Arthur Grossman, dean, presided over the business meeting. Christia Basler gave details of the recital to be played Feb. 28 by Willis Bodine. Andrew J. Wright spoke about choral techniques and told how he divided his practice into several periods including warm-up anthems, sight reading, new anthems and training in a cappella. He explained each step in detail and concluded by saying that a director must consider his group and choose music accordingly. A question and answer period followed with a social hour.

EMILY I. SIMPSON

Florida State U GSG

The Guild Student Group of Florida State University, Tallahassee, took part in a Christmas recital Dec. 19 which included works by Bach, Walcha, Van Hulse, Karg-Elert and Daquin played by Samuella Whitaker, Charlotte, Lowe, John Wells, Robert Fritz, Roger Ponder and Michael Cohen. A Christmas party was held at the home of the sponsor, Ramona Beard, and pictures of her recent European organ tour were shown.

Christmas Cantata Part of Florida Festival

The Upper Pinellas Chapter sponsored a junior choir festival which featured the Christmas cantata O Come Let Us Adore Him, Marie Pooler, at the Calvary Baptist Church, Clearwater, Fla., Dec. 11.

Choirs from 11 churches in the Clearwater, Dunedin and Largo areas were directed by Grayce E. Waterson and accompanied by Mrs. B. H. Littlefield.

Festival Chairman Ann Lynn Young played Noël in G, Daquin; O Come, Emmanuel, Walton, and Greensleeves, Rowley as the prelude. Sub-dean Norma Huxtable played Christmas Melodies, Nordman, for the offertory and Handel's And the Glory of the Lord, arranged by Best, as the postlude.

The chapter met at the Lester Huxtable home for a Christmas party Dec. 19. After a business meeting Christmas games were played followed by refreshments. Evergreens used in the decorations had just arrived from New York State.

MRS. HARRY L. ANDERSON

Miami

The Miami, Fla. Chapter sponsored Fernando Germani in a recital on the new three-manual Möller at St. Mary's Cathedral Dec. 18. Mr. Germani's program was the same as those published in earlier issues. The chapter is to sponsor Virgil Fox on the same organ Feb. 21 with a master class the following day at the First Methodist Church, Coral Gables.

PATRICIA HILL

Isthmian

Officers of the Isthmian Chapter are: Cornelia Malmberg, dean; Mrs. Arthur J. O'Leary, sub-dean; Evelyn Bush, secretary; Mrs. G. E. Cooper, treasurer, and Mrs. W. E. Kirkland, state chairman.

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News of the American Guild of Organists—Continued

Daytona Beach

The Daytona Beach, Fla. Chapter met at the home of Sub-dean Bernard Beach, Jr., Holly Hill Dec. 19. Mr. Beach presided and final plans were made for the January meeting. All members had the opportunity of playing piano and organ numbers since a new model electronic instrument was moved in for the occasion. Christmas refreshments were served.

The chapter met Nov. 28 at the home of Rose Bodie. Dean Inez G. Young opened the session. Chaplain R. O. Stone gave the invocation and told of the plans for the junior choir concert to be held in February. Mrs. Bodie played recordings of organ works by Firmin Swinnen. A women's trio sang several numbers. Refreshments were served.

E. CLARK WEEKS

Greenwood

The Greenwood Chapter met Nov. 28 at the Abbeville, S.C. Presbyterian Church. Dean Roberta Major presided over a brief business session and announced that the chapter would sponsor a Messiah performance Dec. 18; Edgar Davis was to direct and Dr. A. E. Adams was to be accompanist. The new Austin in the host church was discussed by the Rev. B. Herman Dillard who told of plans and preparations necessary in purchasing a new instrument. Dr. Adams demonstrated the organ's resources in: What God Ordains Is Best, Pachelbel; Nun komm, der Heiden Heiland, Bach; Chorale in A minor, Franck, and Prayer, Langlais. Hostesses for the social hour were Mrs. Lamar Lightsey, Mrs. Dillard and Jané Kurst.

LAURA JO S. TERRY

Hudson-Catskill

The Hudson-Catskill Chapter met Jan. 9 at the Arts and Crafts Guild House, Hudson for a New Year Fun Party.

CLAYTON J. WALTERMIRE

Elmira

The Elmira, N.Y. Chapter met at the Corning Christ Episcopal Church Dec. 4 to hear an organ recital by Vernon DeTar. After the program the group went to a buffet supper at the home of Edna Ward. A discussion of the recital concluded the evening.

The chapter visited the Mount Saviour Monastery Nov. 20 for vesper services. The Rev. Damasus Winzen, OSB, discussed Gregorian chant and his recent visit for study at Solesmes, France.

MRS. R. W. ANDREWS

Louisville

The Dec. 12 meeting of the Louisville, Ky. Chapter took on a festive holiday air with smörgåsbord at Arts in Louisville House. Following dinner and a very short business meeting the chapter was entertained by a mixed chorus from DuPont Manual High School directed by Virginia Marshall and accompanied by Mrs. Alfred Higgins.

ANN STRICKLAND

PLANS FOR SOUTHEAST REGIONAL IN THE MAKING



THE GROUP planning the southeast regional convention meets once a week for luncheon to discuss details. Shown are (seated) Betty Peek and William E. Pil-

cher, Jr. and (standing, left to right) Walter Ball, Martha Steppe, Richard Peek, Dan O. White and Richard Van Sciver. The convention will be held in Charlotte, N.C. May 8, 9 and 10.

Queens

The Queens Chapter sponsored Gerre E. Hancock, FAGO, in a recital at the Holy Trinity Lutheran Church, Hollis, N.Y., Dec. 4. Mr. Hancock's program included works by Buxtehude, Sweelinck, Bach, Franck, Langlais, Porter and Messiaen. The Rev. Elmer F. Blackmer and Theo Rayburn, AAGO, participated in the vesper service. The Matins choir was host at an informal reception after the service.

EDNA WILSON WALTER

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its Christmas meeting Dec. 5 at the Presbyterian Church, Summit, with Nellie Gordon Blasius as host organist. The program honored the memory of the late Joseph Clokey and included these organ works: Introduction to the Organ; Cathedral Prelude and Fantasy on a Mountain Song. Two choral numbers were sung and tenor and contralto solos were heard. A string trio played a Loeillet number. Members inspected the new Austin organ in the church, the four-rank Reuter in the chapel and the Allen in the parish house auditorium. Informal singing of carols and Christmas refreshments closed the meeting.

LEOLA ANDERSON

Staten Island

The Staten Island Chapter sponsored Mabel Boyter in a junior choir workshop Dec. 2, 3 and 4 at St. Mary's Episcopal Church, West Brighton. Included in the workshop was: demonstration choir rehearsal; round table discussion; problem solving session, and a concert, open to the public, with 80 voices from junior choirs participating. The junior handbell ringers of the First Presbyterian Church, Stapleton, directed by Dr. Doris Watson, also took part in the last event. The Rev. Charles H. Briant was host organist for the workshop.

AGNES M. MORGAN

Nassau

The Nassau Chapter met at the Redeemer Lutheran Church Hicksville, N.Y. Dec. 4 for its meeting, program and Christmas social. The following program was heard: Beatrice Baldwin—O Little Town of Bethlehem, Oetting; Philip Eyrich—Meditation on a French Noël and Pastoral, Clokey; Ida Hammond—Curfew and Cradle Song, Peele; Pastorale, Corelli; Peter A. Brown—Greensleeves, Purvis; Noël, Mulet; Silent Night, Kreckel; Evelyn Decsov—Noël Languedocien, Guilmant.

1961 Regional Conventions

May 7-10—Charlotte, N. C.
May 21-24—Washington, D. C.
June 12-14—Des Moines, Iowa
June 13, 14—Tacoma, Wash.
June 18-20—Boston, Mass.
June 18-20—Toledo, Ohio
June 19-21—Wichita, Kans.
June 20-22—Bridgeton, N. J.
June 21-23—Evanston, Ill.
June 26-28—Syracuse, N. Y.
June 26-30—San Francisco, Cal.
June 27-30—Memphis, Tenn.
July 13-15—Portland, Maine
July 17-19—Boulder, Colo.

Attendance at any of these conventions is not limited to those who live in any particular region. Anyone from far or near is welcome to attend.

Central New York

The Central New York Chapter met Jan. 3 at the Tabernacle Baptist Church, Utica. A panel discussion concerning choir organization was moderated by George Wald and included: John L. Baldwin, who talked about college choirs; Alastair Cassels-Brown, men and boy choirs; Raymond Conrad, Catholic choirs; and James Hanosh, graded choirs from children through adults. Host organist Sally Blatt played a recital and the Tabernacle Baptist Church choir, under the direction of Peter Cavallo, sang a number. It was announced the second \$100 award of the Briesen scholarship was to be made Jan. 21 following the audition at Westminster Church with Arthur Poister as adjudicator.

The chapter met at the Munson-Williams-Proctor Institute Dec. 6. Mr. Wald moderated a session that dealt with twenty prepared questions concerning the number of choirs in the church, recruitment, auditions, rehearsals, social events, music committees, hymn singing, etc.

JEANNETTE E. SNYDER

Auburn

The Auburn, N. Y. Chapter held a Christmas party Dec. 12 at the Skeneateles Presbyterian Church. Gertrude F. Osborne and Louise F. Klumpp were hostesses. Arthur Infanger, party chairman, presented Dean John McIntosh with a gavel made to represent an organ stop and labeled Der Deaneer Loudon Boomer. A lucite sounding board will be inscribed with names of present and future deans. A film on Casavant organ building featuring Bernard Piché at the organ and the Healey Willan Man of Music were shown. A quiz on hymn tunes and obscure musical facts provided entertainment. Antiques were admired and refreshments served before an open fire.

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Conclave Story

[Continued from page 1]

LAST AGO MAKES WITTY ASIDE



Dr. Clarence Dickinson, AGO, the only remaining founder of our national organization was the appropriate choice for featured speaker. His wit and charm undiminished by the years, Dr. Dickinson spread a great deal of holiday cheer. He promises a re-creation or resume of his remarks for an early issue of THE DIAPASON. The use of the banquet as the conclave opener was an original and daring idea which worked.

Busy Wednesday

Wednesday was by all odds the busiest, most tightly packed day of the meeting. Beginning at 9 at the Second Presbyterian Church, a considerable trolley ride from the hotel, it continued with no real breaks through a post-recital social hour at the hotel. Yet it was so well planned that everyone arrived every place without a hitch.

McManis Session

The entire morning was filled by a lecture on organ pipe design and voicing which had a remarkably fascinated crew of listeners and observers. Should Charles McManis ever repeat the after-coffee-break portion of his morning for the edification of larger groups (and he should!) the use of closed circuit television is suggested. Several dozen people, however, had little difficulty in watching the minutely detailed process of careful hand voicing with clear illustration of exactly what each little part of the process does to the tone. Mr. McManis has promised a digest of his session for an early issue.

Luncheon was served at the church before the afternoon at Washington University. Before lunch as well as at coffee break members inspected the AGO room the church has provided for storage space and committee meetings. Many other chapters will be trying to duplicate this.

VOICING BY MC MANIS



Graham Chapel

The activities at the university opened and closed at Graham Memorial chapel with Rudolph Kremer's clear and revealing performance of the Sonata by Vincent Persichetti composed on commission from the chapter for this very occasion. A second performance at the very end of the chapel activities gave a much better opportunity for evaluation; Mr. Kremer played even better and was more relaxed.

OUTSIDE GRAHAM CHAPEL



The impressive work was well received. Since Mr. Kremer's acquaintance with the work is a singular one, we have asked him to discuss it at some length for our readers in a future issue.

The university madrigal singers were heard to good advantage from the chapel gallery. Peter Tkach directed them in:

To Us is Born Immanuel, Praetorius; A Faithful Saying, This and True, Schütz; Happy Bethlehem, Donostia; Song of Adoration, arr. Luvaas.

CHAPEL ORGAN CASE

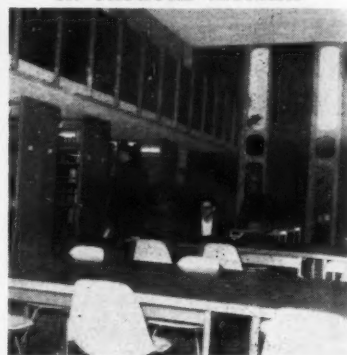


Leigh Gerdine, chairman of the university's department of music pulled no

punches in his talk, Problems Which Perplex a Serious Listener to Organ Music. The reader will have an opportunity to enjoy and react to this talk in these pages at Dr. Gerdine's convenience.

A tour of the new Gaylord music library where a fine collection and excellent facilities for study and research are provided showed the department's emphasis on scholarship rather than performance.

IN GAYLORD LIBRARY



Most delegates went to Dr. Gerdine's home for refreshment and a reception following the tour and many also went to the Howard Kelsey home for a buffet dinner. It took some skillful driving to return all to downtown St. Louis in time for Searle Wright's recital at Christ Church Cathedral.

Searle Wright

The organ in its spatial and tonal relationship to the beautiful cathedral is hardly ideal and provided some difficult hazards for even so versatile a stranger-player as Searle Wright. We found his hardly conventional program consistently stimulating and much of this man's admirable musicality came through even when the organ was least co-operative. We do not share Mr. Wright's enthusiasm for the Dupré Poem which seems to us contrived and arid but we have no quarrel with any of the other numbers. Short pieces such as the Bridge Minuet

NEW MUSIC

in and of itself—does not make a good choir. At the same time, we do not know of any good choirs where new anthems are not a regular part of the rehearsal schedule. New music tends to make faithful attendance worthwhile, keeps your better singers interested, and keeps your own enthusiasm high.

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and the Searle Toccata we liked especially. The program:

Jubilee, Sowerby; Nativity Song, Bingham; In dulci júbilo and Prelude and Fugue in E minor, Bach; Cancion Religiosa, Cabezón; Dialogue, de Grigny; Symphonic Poem on Psalm 18, Dupré; Minuet and Prelude, Suite, Bridge; Toccata alla Passacaglia, Searle; O Jesus süß, Peeters; Fantasie on In dulci júbilo, Karg-Elert.

Wicks Factory

Aside from the few members-at-large involved in the history-making first meeting of the board of examiners (President Heereman's column is devoted to this) most delegates boarded chartered buses bright and early for a jaunt to the Wicks organ factory at Highland, Ill. This remarkably modern and complete factory provided a full and fascinating morning even for those who had visited other plants. It is hard to imagine a more exemplary plant setup and the morning provided enlightenment and interest.

One carload of us had to decline the company's luncheon invitation to rush back to the traditional president's luncheon. One of the frankest and most challenging PLs we have attended it emphasizes again the growing vitality and concern of our national organization. A variety of highly pertinent subject matter was discussed. The difficulty in curtailing such discussion and the traffic faced by the buses returning from the Wicks plant combined to provide the only hitch in the entire meeting. Elaine Brown was ready to start before her auditors arrived. Not many of them will ever be late for one of her sessions again; they will be too afraid of missing something too valuable.

Elaine Brown Workshop

Dr. Brown's two long sessions, Thursday afternoon and Friday morning, were as stimulating and as practical as any parallel set of hours any of us has spent. Dr. Brown, too, has consented to digest her workshop for our readers in an early issue.

Clarence Watters

The choice of Clarence Watters as conclave recitalist was a bold one. Here is a

man with very special conceptions—a different sense of musical values than most of us but values based on firm convictions. Almost phenomenal physical control, an inflexible clock-like meter, an almost total absence of phrasing as most of us understand the word, remarkably infrequent changes of registration added up to an attitude and style unlike that of any other player we can name. Though we found ourselves strangely fascinated as the evening developed we are frank to admit that we need more "give", less tension and rigidity and more warmth in the music we love. The treatment which to us made the Passacaglia an audacious experiment made the Franck an icy shell. We are glad we heard Mr. Watters and shall hope to hear him again. We pray, however, that he will have few imitators. His program:

Dialogue, Clérambault; Benedictus, Couperin; Noël Pour L'Amour de Marie, Le Begue; Noël en Duo 5, Daquin; Concerto 5 in F, Handel; Chorale in E major, Franck; Stations of the Cross 10 and 14 and Prelude and Fugue in B major, Dupré. A bravura excerpt from Variations on a Noël and the Fugue in G minor, both Dupré, were played as encores.

The acoustically excellent Second Baptist Church provided an attractive as well as advantageous listening environment. The organ, like the one at Graham chapel, is by Möller.

HOSTS BRUMMER AND KANN



At Stan Kann's

The last official function which almost every delegate attended was a fabulous (in the sense of almost incredible!) reception and smörgåsbord at the mansion of St. Louis' remarkable public personality, Stan Kann. The house itself, a fine example of the gracious social era of, say, the founding of the host chapter, has been redecorated and furnished along *House Beautiful* lines. Uniformed servants presided at punch bowls and tables groaning with food—something out of a technicolor movie. The Möller company shared host responsibilities.

"DELICIOUS REFRESHMENTS"



Many delegates with impending weekend responsibilities synchronized their departures for home to coincide with the end of festivities at Stan Kann's. They missed, of course, the final session of Elaine Brown's stimulating workshop and the pleasant post-mortem period which we always enjoy perhaps most of all.

THE DIAPASON would like to hand bouquets individually to the whole conclave staff listed in the program booklet as well as to the dozens of others who assisted. But neither space nor our long tradition permits this. We tried to convey these bouquets in person to as many

as we could and we feel sure that Conclave Chairman Charles Heaton, Regional Chairman Howard Kelsey and Publicity Chairman Douglas Breitmayer, with all of whom we have enjoyed the closest cooperation from the beginning, will individualize our appreciation.

To those who stayed at home because of post-Christmas weariness: you would have gained more relaxation and ability to face the appalling problems of the year ahead if you had been there with us in St. Louis!—FC and CB

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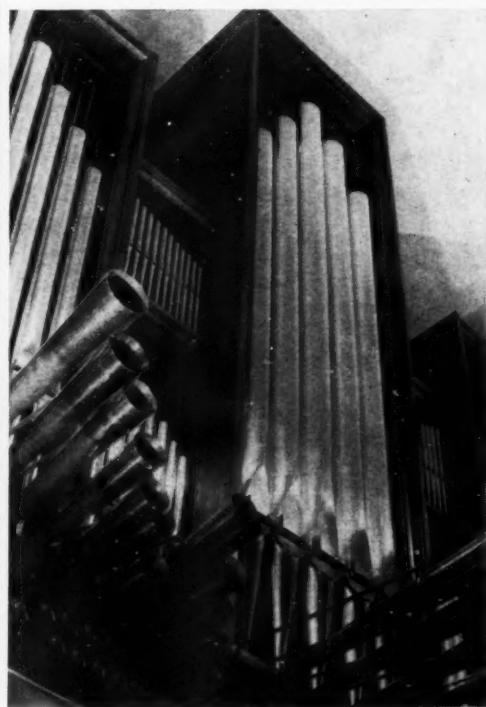
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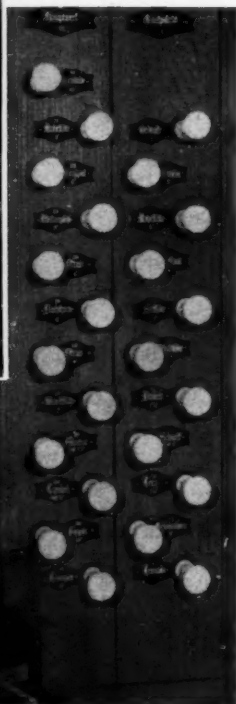
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Terzcymbel 3 ranks
Rankett 16'
Rohrschalmey 8'
Tremulant

Rückpositiv

Gedackt 8'
Quintaton 8'
Prinzipal 4'
Rohrflöte 4'
Waldflöte 2'
Sifflöte 1'
Nasard 2½'
Terz 1½'
Scharff 5-6 ranks
Krummhorn 8'
Tremulant

Pedal

Prinzipal 16'
Subbass 16'
Oktav 8'
Rohrpommer 8'
Oktav 4'
Gemshorn 4'
Rohrpfeife 2'
Mixture 5 ranks
Posaune 16'
Trompete 4'

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All correspondence should be directed to the secretary

Vancouver

The Vancouver Centre met Dec. 10 at the Ernest L. Williams home. John White started the program with a recording of Germani playing the Mozart Fantasia in F minor. David Rogers played the recording of Bach Before the Mast, a harpsichord fantasy. This was followed by Evensong at King's College, Cambridge with Hugh McLean at the organ. The Aeolian-Skinner record The American Organ was brought by Donald King. The group then heard a tape of the Vancouver Bach Choir singing the Brahms Requiem. Also heard was Canonic Variations featuring Lady Susi Jeans. Members inspected the Kimball organ and toured the house. G. Herald Keefer gave a brief talk and illustrated the difference between monaural and stereo recordings. Leslie Crouch thanked Mr. and Mrs. Williams for the use of their home and for the refreshments.

DENNIS V. CONNORTON

Victoria

The Victoria Centre enjoyed its annual Christmas dinner Dec. 3 at the home of Dr. and Mrs. W. B. Milburn. After a delicious turkey dinner members watched films on Healey Willan, the Alaska Highway and Fraser Canyon.

DAVID PALMER

Calgary

The Calgary Centre met Nov. 12 in the Knox United Church. Following a short business meeting, members assembled in the choir loft and were led in the singing of several contemporary anthems. Those directing and accompanying were Robert Bell, Robert Hooper, Madge Clarke and Stuart Kennedy. Midway through the program John Searchfield played an organ selection supposedly written by Bach at the age of six. To conclude the program, Mr. Searchfield played Toccata on Vom Himmel hoch by modern German Karl Thieme. Alfred Wilson, host organist, was the convener for the entire program and made many interesting comments throughout the evening.

OLIVE L. MOON

London

Earle Terry conducted the London Centre's 33rd annual carol service Dec. 11 at the Metropolitan United Church, with massed choirs from 21 churches. The organist was Edwin Hysen. The church was filled to capacity and choir and congregation sang together many of the best-loved carols as well as Handel's Hallelujah Chorus. An added feature was the singing of the Bel Canto choir under the direction of William H. Wickett which sang three Dutch carols: Hoe Leir Dit Kindeken, O Kindeke Klein and Eete Zij God.

MARGARET NEEDHAM

Oshawa

A festival for St. Cecilia's Day was heard Nov. 22 in St. George's Anglican Church, Oshawa. Sponsored by the Oshawa Centre, the festival consisted of choral numbers, accompanied and unaccompanied, by a massed choir, brass ensemble numbers and organ solos. The Rev. Clinton Cross, rector at the host church, and Chairman Clifford Evans welcomed the audience. Unaccompanied numbers by the choir and the Stanford Te Deum were conducted by George Rapley. Chairman Evans played organ solos; organ accompaniments were played by Alan Reesor. Choir numbers accompanied alternately by organ and brass ensemble were conducted by Francis J. Francis. It is hoped this will become an annual event.

MARGARET DRYAN

Orillia

A meeting of the Orillia Branch was held Dec. 13 in the parlour of the Orillia Presbyterian Church. Arrangements were made to sponsor a recital Jan. 24 by Clifford Clark, New York City. Refreshments were served.

Kitchener

The Kitchener Centre held its annual festival of carols at the Trinity United Church Dec. 12. This year's event featured 300 voices from nine junior and youth choirs of the Kitchener and Waterloo area. Twelve carols were sung by individual choirs and two carols by the massed choirs. One of the massed choir numbers was This New Christmas Carol by Dr. Glenn C. Kruspe who conducted the group. The congregation joined in the singing of six familiar Christmas hymns directed by Frank Daley and accompanied by Gwilym Bevan at the organ. Mrs. Eva Herdman, Robert St. Marie and Mr. Bevan played the prelude, offertory and postlude, respectively. Portions of the service were recorded by a local radio station and were broadcast on an hour-long program Christmas Eve.

ROBERT ST. MARIE

Ottawa

The Ottawa Centre held a dinner meeting Dec. 10 at St. Matthew's Anglican Church at which Dr. George Proctor, musicologist at the National Museum of Canada, spoke on Nicola Matteis, Italian composer and violinist who worked in England in the latter part of the 17th century. Two of the composer's songs were sung by Rhoda Pendleton, accompanied by Ewen McCuaig, harpsichord, and Joyce Sands, cello.

Members heard the new organ at St. Timothy's Presbyterian Church Nov. 5. The two-manual instrument was described by Raymond Barnes, who installed it, and selections were played by William France, Gerald Wheeler, Carman Milligan, Ivy Hewis and Russell Green.

JEAN SOUTHWORTH

St. Catharines

A large audience gathered in the Knox Presbyterian Church Dec. 7 for a performance of Handel's Messiah under the auspices of St. Catharines Centre. Eric Dowling, FCCO, directed the large choir and George E. Hannahson, AAGO, ChM, was at the organ.

GORDON KAY

Owen Sound

Members of the Owen Sound Branch enjoyed a Christmas party at the Victor Kerslake home Dec. 28. Recordings of organ music and other selections were played and slides shown. A musical contest was conducted and this provided a test in the knowledge of composers. Refreshments were served by the Kerslakes at the close of the evening.

Toronto

The Dec. 7 meeting of the Toronto Centre was held at the Deer Park United Church. Recordings of English cathedral choirs were listened to with much interest. A commentary on the singing was made by the host, John Weatherseed. Refreshments were served and a social time enjoyed.

A standing room only crowd was attracted to All Saint's Anglican Church, Kingsway, when the centre sponsored Carl Weinrich in recital Nov. 29 on the new Casavant organ. An offering for the Building Fund was received at intermission and a social hour concluded the evening.

RUSSELL CRIMP

Hamilton

Dec. 10 marked the annual Christmas party of the Hamilton Centre. Games were the order of the night including the playing of a carol on a do-it-yourself organ with each member blowing a pipe. Climaxing the evening was a special Christmas lunch and a visit from Santa Claus who had presents for all.

HOWARD W. JEROME

DRYNANS ARE RECOVERING FROM SERIOUS ACCIDENT

At press time for this issue word from Mrs. G. K. Drynan, Oshawa, Ont., was that she was gradually recovering from the automobile accident in which one of her close friends was killed. Mr. Drynan at this writing is still in the hospital and will not walk for several weeks yet. Daughter Judith has been holding the fort, even seeing that RCCO centre reports were forwarded promptly to THE DIAPASON.

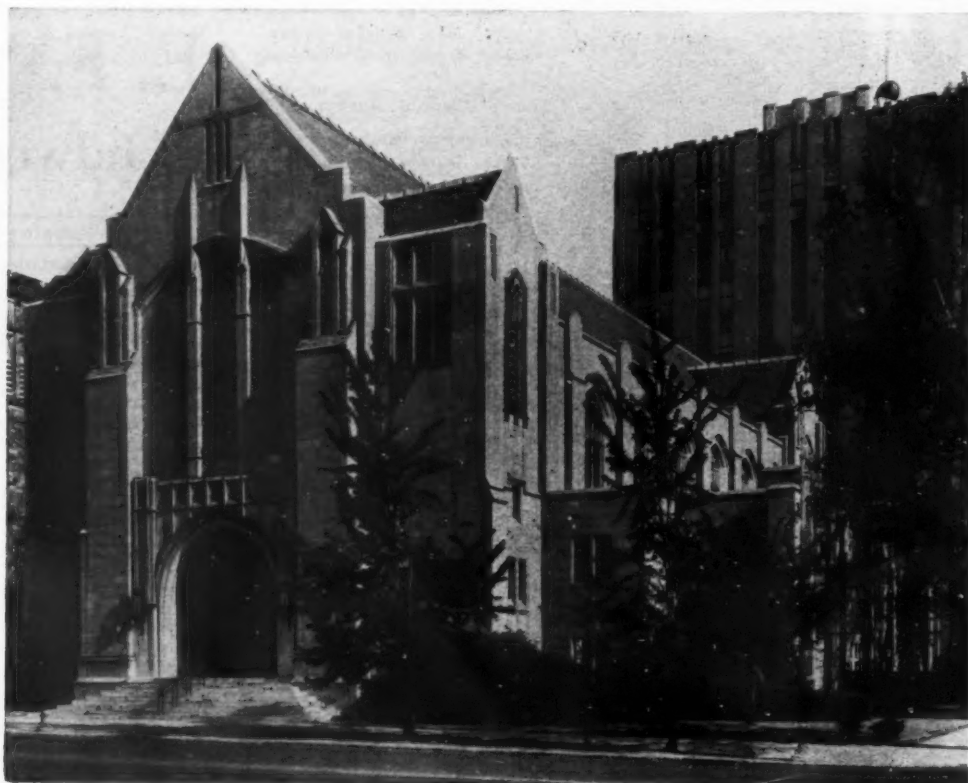
ST. CECILIA PROGRAM HEARD AT CHURCH IN LONDON, ONT.

A recital of church music in honor of St. Cecilia was heard Nov. 27 at the First-St. Andrew's United Church, London, Ont. Barrie Cabena was the director. The choir and soloists of the church were joined by the London Recorder Group, John Cook, harpsichordist, and Gordon Atkinson, organist. Music of Buxtehude, Hammerschmidt, Blow, Purcell, Derek Healey, Schütz and J. C. Bach was programmed.

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for the next month. For recital pro-
grams and advertising copy, the closing
date is the 5th. Materials for review
should reach the office by the 1st.

CHICAGO, FEBRUARY 1, 1961

Requiem for Miss Susie

A timeless part of American life, the village piano teacher who played in the Baptist Church on Sunday, was isolated a generation or more ago by the late T. Scott Buhrman and was immortalized by him in *The American Organist* with the tender but ironic title of "Miss Susie." The term progressively assumed a more derisive connotation as its use became more widespread.

Probably in Mr. Buhrman's mind and most certainly in the minds of many others, the field of church music and especially the American Guild of Organists was dominated by Miss Susies.

In planning conventions a generation or even less ago, committees frankly said "We better have so-and-so play or schedule such-and-such a type of program for the Miss Susies." A glance at some of the old convention group pictures in back issues of *THE DIAPASON* indicates some slight justification for such thought and generalization. (Perhaps it was only the prevailing styles!)

What a change in the meetings since they were resumed after the last great war! What concessions were made to Miss Susie in the St. Louis conclave or last winter's at Winter Park? Which ones can you identify even in such a wide-based convention as the one at Detroit? Think it over; then ask yourself two questions: (1) What has become of Miss Susie? (2) What does her demise mean to the AGO?

The rapidly evolving conceptions of church music, we think, provide the principal explanations for the fading of our heroine. As old age claimed one or another of her ilk her place has been filled by one of those young people whose versatile music education was probably acquired in a college or university atmosphere conducive to sound social adjustment. So a church musician, like a college professor, is no longer immediately and conspicuously recognizable *per se*.

There is as wide a variety in church musicians these days as in grocery clerks and bank tellers.

And what does all this mean to the AGO? Well, for one thing, it means a startling increase in membership. These bright young people don't need persuasion and sales talk from their elders: they know the value of professional organizations. When they do join, they go to national meetings. Notice the heavy preponderance of this group in the last few conventions. And they speak up. So their ideas and their influence are making more and more headway each year. We predict no curbing of this, but an ever-widening sphere of ideas and growth.

So Miss Susie is no longer at home in her old bailiwick. She knows well that "the world do move." Some of her sisters move right along with it but not Miss Susie.

Let's shed a tear for Miss Susie. More and more of her sorority are joining the heavenly host where we trust their choral and service music ideas will somehow adjust to the eternal music of the angelic choirs. Surely the Minister of Music will see to that!

The Sky Isn't Falling Down

One of our favorite children's stories is that of Chicken Little whose encounter with an acorn produced such astonishing and hectic results. What happened in St. Louis was just about the direct opposite of the Chicken Little story. Something important happened in the long history of the American Guild of Organists but it happened so quietly, so unostentatiously that most delegates to the conclave hardly realized anything had taken place. We refer, of course, to the first meeting of the national board of examiners, the definite beginning of the expansion of the examining function to the far corners of our country.

Perhaps a better illustration from children's lore is the pebble dropped into the brook whose waves spread wider and wider.

No, the sky is not falling down but look at the horizon: There's evidence of a very clear dawn before us.

Organ Widowers

At the conclave in St. Louis we had rudely brought to our attention a casualty list for which our profession is responsible which somehow had escaped our greedy typewriter up to this time. It is the strange and pitiable breed of men who either should or do answer to the label of "organ widowers."

Now, golf widows are old stuff. Fishing and hunting widows too are far from a new conception. In the other gender, too, bridge widowers are not unknown; club widowers and even do-gooder widowers are found and acknowledged from time to time. But, as we say, organ widowers are something which we had heretofore missed.

There may be a very great number of this unfortunate species. Whenever a woman achieves eminence in our field (and that happens often!) get your suspicions honed up. Back there out of sight—perhaps even out of mind—there is all too likely to be a patient long-suffering organ widower.

We made the acquaintance of several of these heartbreaking specimens in St. Louis. They were in tow, but very inconspicuously, as conclave hangers-on. One of these fine martyrs we were able to corner early in the conclave schedule and, as he poured out his tale of woe on our eager ear, our heart bled for him. His wife, as you would suspect, is not just a leading St. Louis church musician; she also was serving in a unique and indispensable capacity on the conclave staff.

Poor man! you can sense his predicament. It must have been some comfort

to him to have such a ready listener; obviously no one else had listened to him for a long time. Flagellating himself with his own shortcomings, his failure to grow artistically at his wife's side, his lack of a genuine artistic interest in some of his wife's accomplishments, he ended his pitiful recital with this awesome confession: "She knows about music and art and things like that. Me, I only know how to make money!"

Poor, poor man, that organ widower!

Reading Aloud

Preparing our Looking Back into the Past columns is one of our favorite monthly duties. The comparisons and contrasts of our times with those of one and two generations ago seem to us to provide one of the most informing, enlightening and amusing pastimes imaginable.

But it is not often that we encounter old issues of *THE DIAPASON* full of so much "meat" as the February, 1911 one. What we selected for the column was only part of it; much else was nearly as interesting.

The first item we quoted, an early attempt at synchronizing the organ and an animated cartoon ("cueing," we used to call it!) presaged the whole movie organ movement. Clarence Eddy introduced as new pieces on a single program a big group of pieces a whole generation used on its recitals. Early news on Ernest MacMillan seemed to predict the very distinguished career we all know came to pass. The Ernest Skinner mention reminds again what a dominant personality we lost last December. Another organ company moving to larger quarters testified again to the booming organ business of 1911. The linking of the organ and the "wireless" in a speech suggests the close relationship of the two in the golden days of radio. The Kotschmar organ installation was the prelude to one of America's longest lasting and most distinguished recital series.

Excuse us for presuming to read Looking Back into the Past for you. Perhaps we should have bridled our enthusiasm. Now read it for yourself—the twenty-five and the ten year parts, too—and see for yourself what exciting changes have come about in our field in those wonderful fifty years.

Letters to the Editor

Another "Way Out"

Victoria, B.C., Dec. 8, 1960—
Dear Sir:

I was glad to see the letters prompted by the editorial "Any Way Out." Let's hope some action will evolve. It surely must be time organists realize they themselves should do something to pull themselves up from what is (may I suggest?) the lowest rated category in the music profession. The official journal of the United Church of Canada (September, 1960) states that "ministers salaries have averaged \$200 annual increases within the last decade to a minimum of \$7,000." Is music administration worth only a sixth or seventh of that provided for the pastorate? If it is not within the present aims and objectives of the AGO and the RCCO constitutions to assist their qualified members in obtaining equitable remuneration, should not the constitutions be amended?

By publication of letters or editorials I do believe (contrary to your opinion) that *THE DIAPASON* can help find a solution.

Sincerely,

LAWRENCE BLACKNELL

FEBRUARY choral events at St. Thomas Church, New York City, will feature the Vassar College choir Feb. 5, the Crusaders Chorus of Hampton Institute Feb. 12, music of Everett Titcomb with the combined choirs of St. Thomas and the Church of the Resurrection Feb. 19 and the Amherst College choir Feb. 26.

Looking Back into the Past

Fifty years ago the following news was recorded in the issue of Feb. 1, 1911—

The large new Möller organ at the Majestic Theater, Memphis, Tenn. was used to accompany an animated cartoon of Dickens' A Christmas Carol—a "first" of some kind in the field

Clarence Eddy introduced seven new numbers in his recital Jan. 26 opening the Broadway Presbyterian Church, Fort Worth, Tex. They were: Toccata in F major, Crawford; The Angelus, Duncan; Variation de Concert, Bonnet; Sonata in E minor, Rogers; In Springtime, Hollins; Evensong, Johnston; Benediction Nuptiale, Frysinger, and Festival March, Faulkes

Ernest MacMillan (now Sir Ernest) was appointed FRCO in London at the age of 17, one of the youngest ever to receive the distinction. At the time he was working for his final examination for the bachelor of music degree at Oxford University

A letter to the editor from Ernest M. Skinner, almost a whole column in length, discussed his new organ in the Cathedral of St. John the Divine, New York City. He asked and answered the question: "What makes an organ modern?"

The first editorial in *THE DIAPASON* on the subject of the failure to make adequate use of organs in public auditoriums appeared; there have been many others

The Felgemaker Organ Company moved into a new, larger plant

Everette Truette suggested a scheme for remote playing of an organ by wireless in a speech before the MTNA in Boston

The Austin Company was awarded the contract to build the Kotschmar memorial organ in the city hall at Portland, Maine

An unnamed American collector paid \$50,000 for Liszt's famous organ; the customs service had a major task figuring out duty charges

Carnegie gift organs were announced for 26 churches of 13 denominations.

Twenty-five years ago these occurrences made news in the Feb. 1, 1936 issue—

Ralph Kinder's four January recitals at the Holy Trinity Church, Philadelphia, drew such crowds that two mounted policemen were required to regulate traffic. A severe snowstorm diminished the crowd at one recital to a mere 750

Seven members of the Women Organists' Club of Boston were heard in recital Jan. 7 at the Copley Methodist Church

Marshall Bidwell opened the four-manual Aeolian-Skinner at the Third Presbyterian Church, Pittsburgh

A prize of \$100 for the best organ composition in one of the larger forms was offered by *THE DIAPASON*

More than 7,000 attended a Dec. 29 performance of Handel's Messiah in Denver's municipal auditorium

A letter to the editor from Ernest M. Skinner was a dissertation on the Boston baked beans served at the excursion of the AGO convention to the music hall at Methuen, Mass.

A classified ad advertised a used Wuritzer for \$600, a used three-manual Möller for \$1,000 and a Jardine tracker for \$250

Ten years ago the following events were published in the issue of Feb. 1, 1951—

New York City was host to the AGO midwinter conclave; recitalists were Marshall Bidwell, Bob Whitley, Harold W. Friedell and John Huston. Ernest White, Edward Linzel and Marie Schumacher played in an ensemble program. Hugh Giles, Everett Tutchings and Charles Courboin were host organists for a church visitation

Important changes in AGO examinations were announced

Charles Dodsley Walker was appointed organist and choirmaster at New York's Church of the Heavenly Rest

Title 2 of the Social Security Act was passed making it possible for organists, choir directors and other church employees to come under its provisions

Conclave Sidelights

Delegates came to St. Louis for the conclave fully prepared to face a spell of foul weather. Umbrellas, rubbers, galoshes, storm coats made much of the luggage more awkward and burdensome than anyone liked. And what happened? Dean Heaton bribed the weather bureau to stage a whole week of early Spring weather—"quality" weather, they would call it in St. Louis.

The Heeremans' married daughter Carol came from her home in Kansas City for a brief visit with her mother and father. Her return was scheduled for an evening train to which she was to taxi from the Stan Kann festivities. With eighteen minutes to go and no taxi in sight, Ruth Heeremans was wringing her hands outside the Kann mansion when a police car, lights off, drove up quietly. In response to a polite query, "What's the matter, lady?" our national president's wife tumbled out her woes. The officer bundled the train-catcher into the police car and with sirens screaming and lights flashing got her to the train on time. And he came back to report to Mr. and Mrs. Heeremans saying something like "I hope you didn't feel uneasy about trusting the young lady to me. I used to be with the FBI."

Berniece Fee Mozingo, Indiana state chairman and the only delegate from Indianapolis, was riding the elevator up to the roof for the conclave banquet. The friendly elevator girl asked what was going on and when Mrs. Mozingo told her, she asked: "Is there to be dancing, too?" "Heavens, no" was the reply; "These people can't dance."

The atmosphere became smoky and warm in the Missouri room as Elaine Brown gave her preparatory lecture. Glenn Metcalf at intermission remarked, "It's obvious that Dr. Brown hasn't reached the part about the well-ventilated choir-room yet!"

THEATER ORGAN TALK



RAYMOND SHELLEY, star of theater organ parties at past national conventions, discusses the Mighty Warlitzer situation with Searle Wright, conclave recitalist, no mean practitioner himself.

Books

Erik Routley's *The Church and Music*, published in England ten years ago is now available from C. F. Peters. As music history this work should be helpful to anyone's background. Its opinions and philosophies which lace its facts are not by any means always authoritative or uncontroversial. Perhaps precisely this makes it readable and thought-provoking.

Many books on singing are sent to us and are usually briefly mentioned. Sergius Kagen's *On Studying Singing*, first seen ten years ago, has just appeared in a paper cover edition by Dover Publications; it is certainly interesting and readable and it sounds practical and unbiased. Dover also has paperbacks of the stimulating collection of Romain Rolland's *Essays on Music*, long a best seller, and a new edition of Gilbert Chase's *The Music of Spain*. In the latter we should perhaps point especially to the chapter on Organists and Theorists.—FC

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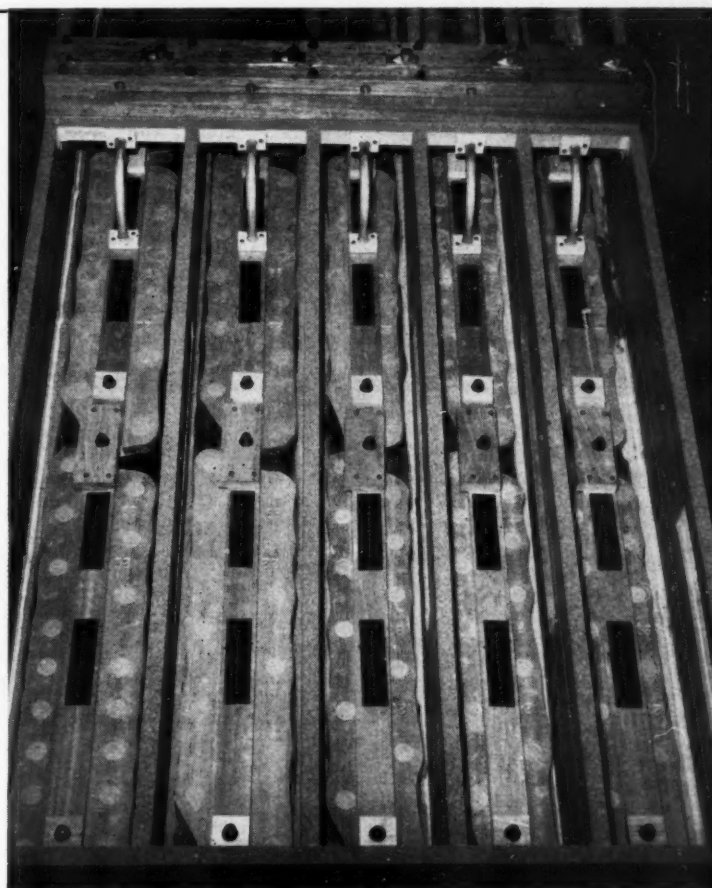
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Two Bushels of Holiday Folders Yield Glad Tidings

As usual, hundreds of our readers sent in Advent and Christmas church calendars and bulletins. Our necessary news deadline of Jan. 10 did not allow us to wait for the quantity which was probably to continue coming, in diminishing numbers, throughout January.

It seemed to us that the covers this season were not as imaginative or as beautiful as in some recent seasons. As usual, the best two or three commercially distributed ones were quickly selected and represented churches of various faiths in all corners of the country. There were a few striking reproductions of churches' own windows, always a suitable but usually an expensive solution. If we were to give a first prize for the most beautiful cover this season our staff would unanimously award an orchid (or should it be a poinsettia?) to the St. Luke's Methodist Church, Oklahoma City, Okla., where Cecil Lapo is minister of music. The cover, showing the church's Nativity window, encloses the entire Advent program.

With so much material arriving there is neither space nor time for more than a brief mention. A large proportion of the programs are worthy of more extended coverage.

As for a verdict from the accumulated evidence, it can only be one of recognition of the great strides church music is making in America and of high respect for the hundreds of devoted people who make those strides possible.

The use of large works in the Advent and Christmas season continues to taper off as the multiple choir system diffuses interests into varied musical channels and gives a wider and wider base to the music program.

The comeback of Handel's Messiah, after a few years of less frequent performance, continues again this year. There is no denying the perennial appeal of this ageless masterpiece and no other work has been able to withstand the variety of approaches and qualities which it must face each season: from the Baroque to the 300-voice Oratorio Society, from polished expert to bumbling amateur, it continues to move and to thrill and to attract SRO crowds at ever-increasing ticket prices.

College Messiah performances are always of interest, for they often provide orchestra, fine soloists and the excitement of a special occasion. Among those we received programs from: Valparaiso, Ind. University (Theodore Hoeltz-Nickel); St. Vincent College, Latrobe, Pa. (Robert Ivey); Westminster Choir College Choir, Philadelphia Orchestra (William Smith and J. Earl Ness).

Big choral club Messiah performances included: Apollo Club, Chicago (Henry Veld); Mid-city Choral Society, First Congregational Church, Chicago (George Rico and William G. Paulick); Fort Knox Oratorio Choir (SP4 Marvin W. Burke and SP4 Thomas F. Weiss); Wilmington, N.C. Choral Society (Fred Mauk).

Random church Messiah performances we will mention are: Calvary Episcopal Church, Memphis, Tenn. (Adolph Steuterman); St. Luke's Episcopal Church, San Francisco (Bob Whitley); First Methodist Church, Marysville, Ohio (Marvin E. Peterson); First Methodist Church, Tupelo, Miss. (Foster Hotchkiss); First Congregational Church, Manchester, N.H. (Herbert Hooper); Church of the Covenant, Cleveland, Ohio (Henry Fusner); St. Paul's E and R Church, Chicago (David Thorburn); Trinity Reformed Church, Pottstown, Pa. (William Whitehead); Highland Park Methodist Church, Dallas (Federal Whittlesey and Phil Baker); University Park Methodist Church, Dallas (Robert Scoggin and Tissa Baker).

The use of Bach choral works for the season grows from year to year. We hear that congregations are becoming more receptive and understanding; if this is so, the increase can be expected to continue. The Christmas Oratorio had many performances of course, including: University of Houston (Merrills Lewis); First Presbyterian Church, Lancaster, Pa. (Reginald Lunt); Highland Park Meth-

odist Church, Dallas (Federal Whittlesey and Phil Baker).

Other Bach works we noticed were: Sleepers Awake, St. Peter's Episcopal Church, Chicago (William G. Paulick); Nun komm der Heiden Heiland, Central Christian Church, Lexington, Ky. (Paul Knox) and St. Philip's Episcopal Church, Durham, N.C. (David Pizarro); Wauchet auf, Transylvania College Choir (Harley Davis); For Us a Child Is Born, St. Paul's Episcopal Church, Meridian, Miss. (Robert J. Powell); Park Avenue Christian Church, New York City (Solon Alberti and Frederick Swann); First Methodist Church, Elizabeth City, N.C. (Rodney Trueblood); Windermere Methodist Church, Cleveland, Ohio (Cyril H. Chinn); University Park Methodist Church, Dallas (Robert Scoggin and Tissa Baker); How Brightly Shines the Morning Star, Maple Street Congregational Church, Danvers, Mass. (William MacGowan); Magnificat, First Presbyterian Church, Wilmington, N.C. (Fred Mauk).

Menotti's Christmas opera Amahl and the Night Visitors had many performances. Examples are: St. Luke's Methodist Church, Oklahoma City (Cecil Lapo and Fred Haley); First Presbyterian Church, Vineland, N.J. (Walter D. Ross); All Angels Church, New York City (Charles M. Eve); Peachtree Christian Church, Atlanta, Ga. (Theodore Ripper).

The Britten Ceremony of Carols had more performances than we could count. Here are a few: Church of the Resurrection, New York City (David Hewlett); First Methodist Church, Tupelo, Miss. (Foster Hotchkiss); First Congregational Church, Pasadena, Cal. (Orpha Ochse); Christ Church Cathedral, Houston (William Barnard).

The Saint-Saens Christmas Oratorio continues to be heard. Examples: First Presbyterian Church, La Grange, Ill. (James A. Thomas) and Trinity Cathedral, Cleveland, Ohio (Harry Gay).

We are glad to see Berlioz' beautiful Childhood of Christ appearing. We noticed two Texas performances: First Presbyterian Church, Dallas, with orchestra (Travis Shelton and Sarah Jane Baker) and the San Antonio Symphony Orchestra (Victor Alessandro).

The Vivaldi Gloria is growing in favor. Among others we noted was the Latrobe, Pa. Presbyterian Church (Robert Ivey).

Most performances of cantatas of various kinds were scheduled for early in Advent and a wide variety was heard. Many shorter works of past generations, from the sixteenth century on, are coming into use with the provision of useful new editions by our publishers. Among the earlier works are: The Christmas Story, Schütz, Rayne Memorial Methodist Church, New Orleans, La. (Richard D. Waggoner); Magnificat in C, Pachelbel, Grace Lutheran Church, Hartford, Conn. (Raymond Lindstrom); Christ the King Church, Dallas (Arthur D. Smith) and Concordia Senior College Choir, Fort Wayne, Ind.; Childhood of Christ, J.C. Bach and Pastorale Cantata, Scarlatti, Park Avenue Christian Church, New York City (Solon Alberti and Frederick Swann); Rejoice Christians, Buxtehude, First Congregational Church, Pasadena, Cal. (Orpha Ochse) and St. Christopher's Church, Oak Park, Ill. (William B. Knaus); O Magnum Mysterium, Victoria, Church of the Ascension, New York City (Vernon DeTar); Christmas Cantata, Lubeck, Christ the King Church, Dallas (Arthur D. Smith) and Westminster Presbyterian Church, Dayton, Ohio (Robert Stofor and Pauline Williams); Wauchet auf, Tunder, St. Philip's Episcopal Church, Durham, N.C. (David Pizarro); Lauda Sion Salvatorem, Buxtehude, Concordia Senior College Choir, Fort Wayne, Ind.; Song of the Angels at Our Lord's Birth, Charpentier, St. Paul's Lutheran Church, Reading, Pa. (John L. Frederick) and Concordia Senior College Choir, Fort Wayne, Ind.; O Jesu mi dulcissime, Gabrieli, Valparaiso, Ind. University (William Eifrig); Hymn of Adoration, Teschner-Bunjes, Grace Lutheran Church, River Forest, Ill. (Paul Bouman and Carl L. Waldschmidt).

But of course our own generation is extremely well represented too, as witness: Glory to God, Hovhanness, Valparaiso, Ind. University (William Eifrig); Christmas Cantata, Geoffrey Bush, St. Paul's Church, Toronto, Ont. (Sir Ernest MacMillan and Charles Peaker) and

First Presbyterian Church, Wilmington, N.C. (Fred Mauk); The Christmas Story, Petzold and God's Greatest Gift, Dressler, Trinity United Church, Altoona, Pa. (Ruth M. Dilliard); The Parables, Thiman, United Church of Warner, N.H. (Trevor Rea and Rachael Johnson); Song of the Shepherds, Donald MacAfee, Presbyterian Church of White Plains, N.Y. (Donald MacAfee); The Incarnate Word, Elmore, Second Presbyterian Church, St. Louis (Charles H. Heaton); and Central Congregational Church, Providence, R.I. (Frank Bartlett, Jr.); When the Christ Child Came, Clokey, Windermere Methodist Church, Cleveland, Ohio (Cyril H. Chinn) and Epworth Methodist Church, Washington, D.C. (Moreen S. Robinson); The Christmas Story, Ron Nelson, University of Houston Choir (Merrills Lewis); The First Nowell, Vaughan Williams, Central Presbyterian Church, Louisville, Ky. (G. Maurice Hinson); Gloria in Excelsis, Pinkham, Concordia Senior College Choir, Fort Wayne, Ind.; Ye Shall Know That the Lord Shall Come, Willan, Latrobe, Pa. Presbyterian Church (Robert Ivey); Hodie, Vaughan Williams, Calvary United Church, Reading, Pa. (Donald Reber).

The carol service and the carol concert have become more and more characteristic of the season as the variety and quantity of carol arrangements become almost infinite. Though concerts of carols are especially popular with colleges and choral clubs they are becoming usual in churches too. Here are a few: Manhattanville College of the Sacred Heart, Purchaseville, N.Y. (Mother Josephine Morgan, Mother Catharine Carroll); West High Choral Club, Euclid Avenue Congregational, Cleveland, Ohio (Cyril H. Chinn, Vincent H. Percy); St. Paul's, Bloor Street, Toronto, Ont. (Charles Peaker); Dayton, Ohio, Boys Choir, Westminster Presbyterian Church (S. Norman Clark, Jerry Collins); Wellshire Presbyterian, Denver (Magdalen Havekost, Margaret Jamison); Maple Street Congregational, Danvers, Mass. (William MacGowan); First Methodist, Sheffield, Ala. (Oliver W. Brazelle, Mrs. Howard Dodson).

The service of lessons and carols which allows such a fine presentation is becoming indispensable to the season. The "nine" variety was seen much more often this year than the "seven." Some of many we should have liked to attend were: First Presbyterian Church, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Trinity Church, Santa Barbara, Cal. (C. Harold Einecke); First Congregational, Riverside, Cal. (Robert Derick); Christ Church Cathedral, St. Louis (Ronald Arnatt); First Lutheran, Tyrone, Pa. (Jack R. Rodland); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); St. Philip's Episcopal, Durham, N.C. (David Pizarro); University Park Methodist, Dallas (Robert Scoggin, Tissa Baker); First Presbyterian, Lancaster, Pa. (Reginald Lunt).

A study of the well-arranged programs of general carol services (often for a midnight service Christmas Eve) increases our regret that we could not publish a 100-page issue listing them all in detail. Let us say that we have studied them all with interest and respect and we wish that all of our readers could too. We will salute these: First Congregational, Eau Claire, Wis. (Clark B. Angel); Church of the Covenant, Cleveland, Ohio (Henry Fusner); St. John's Cathedral, Spokane, Wash. (Myron McTavish); Trinity, Southport, Conn. (James H. Litton); St. Luke's Methodist, Oklahoma City (Cecil Lapo, Fred Haley); First Congregational, Decatur, Ill. (John Glover, Franklin Coleman); Yorkminster Church, Toronto, Ont. (D'Alton McLaughlin); Grace Cathedral, San Francisco (Richard Purvis); Old Stone Church, Cleveland (W. William Wagner); First Methodist, Marysville, Ohio (Marvin E. Peterson); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); Bethany Lutheran, Erie, Pa. (Florence Rubner); Emanuel Lutheran, Hartford, Conn. (David E. Harper); St. Clements, Alexandria, Va. (Morton W. Belcher, III); Central Congregational, Providence, R.I. (Frank Bartlett, Jr.); First Park Congregational, Grand Rapids, Mich. (Benjamin W. Lehn); First Presbyterian, LaGrange, Ill. (James A. Thom-

as); Presbyterian Church of Astoria, N.Y. (Ralph Douglass); First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Christ Church, Cincinnati (Parvin Titus); Church of the Good Shepherd, Nashua, N.H. (James A. Wood); Second Presbyterian, Roanoke, Va. (Jane Rasmussen, Mrs. E. E. Graham); St. Paul's EUB, Hagerstown, Md. (Don Baber); First Presbyterian, Vineland, N.Y. (Walter D. Ross); St. George's Church, New York City (Charles Henderson); First Congregational, Pasadena, Cal. (Orpha Ochse); First Christian, Breckenridge, Tex. (Robert E. Poer); Westminster Presbyterian, Portland, Ore. (Eskil Randolph); First Presbyterian, Detroit (Gordon Young); Christ Church Cathedral, St. Louis (Ronald Arnatt); Grace Episcopal Chapel, Jacksonville, Fla. (Amelia Smith); Church of the Holy Trinity, Altoona, Pa. (Mrs. Shuman Hart, Mrs. Donald Taylor); St. Luke's Lutheran, New York City (Edward Rechlin, guest); St. Luke's Lutheran, Chicago—various services (Robert M. Hasse, Herbert Bruening and Edward G. Krenzke); St. Peter's E and R, Champaign, Ill. (James Lyke, Elizabeth Hamp); Highland Park Methodist, Dallas (Federal Whittlesey, Phil Baker); Calvary United, Reading, Pa. (Donald Reber); St. Mark's Episcopal, Toledo, Ohio (Walter Rye, Julia Walton); Ladue Chapel, St. Louis (Franklin Perkins).

Set liturgical services often lend themselves beautifully to the Christmas Season but they cannot be adequately represented in such a digest as this. Let us bow in honor to a few of them: Church of the Ascension and Prince of Peace, Baltimore, Md. (Charles L. O'Day); Oldroyd setting noticed; Grace Chapel, Jacksonville, Fla. (Amelia Smith); Willan music noted; Emmanuel Church, Baltimore (John Eltermann); Erickson and Merbecke service music listed; St. Christopher's Oak Park, Ill. (William B. Knaus), Oldroyd music.

We have not attempted the last few years to correlate the organ music on Christmas programs. The recital pages give a very clear sampling. The diffuse

variety of the organ music used and a lack of any important trends seem to us not to warrant the investment of time such a study would demand.

Every year the rush in which we must consider these holiday programs (in the period between the midwinter conclave and the deadline for the February issue) leaves us open to error and omission. We regret any example of these and apologize; we will not be in a position to make corrections.

This digest of Christmas music is one of the more time-consuming and tedious stints of our publication year but it seems to us worth the trouble. For at no other time do we have such concrete, unmistakable evidence of the directions in which American church music is moving. And we like this evidence very much!—FC and CB

JENSEN, FERGUSON TO BE HEARD ON FEBRUARY TOURS

Wilma Jensen played Jan. 31 for the Springfield, Ill. AGO Chapter. She will appear Feb. 11 at the Washington Missionary College, Takoma Park, District of Columbia, in Kansas City Feb. 20 and at Fresno, Cal. Feb. 26, the latter two appearances for AGO chapters. She will be heard Feb. 28 in Los Angeles on the series at Artisan Hall.

Ray Ferguson will be heard Feb. 6 in Flint, Mich. on the new Casavant at the Court Street Methodist Church. He will play Feb. 10 at the North Greenville Junior College, Tigerville, S. C. and Feb. 13 for the Winston-Salem, N. C. AGO Chapter.

LILIAN Carpenter was featured guest Nov. 14-16 at a sacred music conference at Southwestern University, Georgetown, Tex. She held two master classes and two workshops on the essential requirements of church musicianship and played a Bach group on a faculty program.

DR. SETH Bingham spoke on Contemporary American Church Music Nov. 27 at an evensong at St. John's Church, Washington, D.C.

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Diapason 8 ft., 85 pipes
Flute 8 ft., 85 pipes
Salicional 8 ft., 73 pipes
Viole d'Amour 8 ft., 61 pipes
Octave 4 ft., 61 notes
Twelfth 2 2/3 ft., 61 notes
Fifteenth 2 ft.
Chimes Prepared
Swell to Great

SWELL

Flute 8 ft., 61 notes
Salicional 8 ft., 61 notes
Vox Celeste 8 ft., 49 pipes
Viole 8 ft., 61 notes
Flute 4 ft., 61 notes
Nazard 2 2/3 ft., 61 notes
Piccolo 2 ft., 61 notes

PEDAL

Bourdon 16 ft., 12 pipes
Quinta 10 2/3 ft., 32 notes
Diapason 8 ft., 32 notes
Salicional 8 ft., 32 notes
Viole 8 ft., 32 notes
Flute 4 ft., 32 notes

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Interpretation! How Does Modern Design Affect It?

By WAYNE FISHER

There have been some comparatively recent trends and changes in organ construction which in the opinion of this writer need some open discussion. Perhaps the most important of these is the practice of some organ companies in using not only baroque voicing but prominent chuff in entire instruments, when the buyer has failed to specify otherwise.

It is to be noted that baroque voicers themselves used the charming effect of chuff sparingly, making it prominent in just a few voices of each instrument. When it is applied to most of the stops there is no way to avoid it when performing music for which it is inappropriate. One is already hearing performances of the sweeping, warm lines of the Brahms Requiem, for instance, accompanied by chuff. Is that musical?

One also hears of evangelical churches with organs bought under the above circumstances where one can hear "What a Friend We Have in Jesus" played with chuff. Is that musical? And was it ethical of the builders to install organs which the congregations would dislike and refer to as being "broken"? Of course the extremist says that people will "get used" to it. And so perhaps they will. They might also "get used" to a fire house next door, but that doesn't make the sound of a fire truck an appropriate accompaniment to the Brahms Requiem.

• • •

Here are some other trends which I consider almost equally regrettable: The disappearance of manual 16 ft. stops, 16 and 4 ft. couplers; the omission of important 8 ft. couplers and reversibles; the omission of swell pedals; the shortening of manual range and pedal range. I think a writer in the December, 1960, issue of THE DIAPASON drew a false conclusion from the fact that the violinist plays today's violin music on an instrument made as it was hundreds of years ago. The point is that the violin composer is writing for this unchanged violin, and that it is therefore the instrument on which contemporary violin music should be played.

Not so, the organ. Every organ composer of the last 100 years has written for an instrument supplied with most or all of the above items, and most importantly, with double expression. He constantly asks for a *give and take* between manuals as well as gradual changes in volume levels. No enclosure at all, or enclosure of one manual only, makes it impossible to play his music correctly. And the smaller the organ the more important the above items become. The soft great stops of a two-manual organ can be enclosed separately, thus supplying that important double expression without injuring the "bloom" of the diapason chorus. This is at least as important in a two-manual organ as in a three, and few mind losing part of the

price of another stop to provide double expression in the latter. And of what value is another stop as weighed against the loss in effectiveness of an entire manual?

I wonder whether these things I am discussing should be called "accessories" or real necessities. What good does the best organ tone do if you can't get it at the right pitch, at the right volume, at the right time? It seems to be impossible for some organists to conceive of such things as 16 ft. manual stops, couplers, etc. being provided for just certain situations, and not for the ensemble. They apparently assume that one needs nothing on an organ past that required for some particular placid passage existing in their own minds. Even with a large and independent pedal organ, one often needs, for registration purposes, 8 ft. pedal couplers and reversibles. On even the largest instruments one still needs for registration purposes sub and super couplers. If you try to play authentically Reubke, Reger, Sowerby, Dupré—to name a few composers of the past 100 years—you understand what point I am trying to make. One recalls the electronic organ company which permanently sawed off their pedalboards when they discovered that "organists don't play up there very much". The point is, of course, that when you do need these things you really need them. On an organ of average size one shouldn't have to play music at the wrong pitch, on the wrong tone-color, or out of time from trying to get to some "substitute" effect.

How do you correctly interpret Sowerby's Very Slowly (to name one of hundreds) with one expression pedal and an 8 ft. flute which chuffs? How do you thunder out the climaxes in Reger and Reubke if nothing thunders? How do you play a French toccata if all of the organ is on low wind pressure and the notes won't repeat acceptably? Why throw on the reeds at the climax of a big French number if the reeds only buzz? Do you laugh at the person who adds a couple of chuffy stops to his ensemble and says that he can play Baroque music acceptably? Do you also laugh at the Baroque person who adds a Gemshorn Celeste to his ensemble and says he can "play anything" on it? (He can, you know. He can play the notes of anything. Unless his manuals and pedals stop short of the top, as in the latest fad.)

• • •

Actually I doubt if your extremist is really so ignorant of the correct interpretation of the different schools of organ literature. He is probably just bored by everything past Bach and cynically "substitutes" for the required effects and pitches because "it doesn't make any difference". And he doesn't want you to be able to play it acceptably to the public which wants it. His type has led us in a short 25 years from the absurdity of Bach performances on unit organs to the opposite absurdity of Widor Symphony recordings on 300-year old organs; from attempts to make organs imitate symphony orchestras to organs which can't play the orchestral accompaniment to even a Bach cantata without making the intelligent listener squirm.

At least one exception can be named in all this: E. Power Biggs, who is com-

pletely forthright and honest in expressing the development of his thinking. In a recent essay on Baroque voicing and tracker action he stated flatly that those features aren't just best for playing all schools of music but the only ones. And only a few years ago he related on the jacket of his recording of Liszt and Reubke how happy he was to be able to play this music authentically on a behemoth constructed on the recommendation of Liszt himself.

The extremist needs to learn that there are large numbers of people who are interested in authentic interpretations of organ music of all periods, not of just one. (That includes the "romantic" movements written by many of the best contemporary composers.) This is certainly a reasonable demand, at least for performances on organs of good size. The builder should be reminded that he is losing future contracts when he sells congregations instruments they dislike or which do not fit their musical programs. Perhaps he could be interested in research into the problems of making all-purpose instruments which would do justice to all schools of writing.

• • •

Actually I think that the portion of the public which doesn't ignore us completely has been quite tolerant of the organ profession. We get by with things which might land others in the booby hatch. Just what would happen, do you think, if a prominent pianist seriously announced a public performance of a Brahms Concerto on a harpsichord! But we organists do that sort of thing all the time.

I sincerely believe that we have the intelligence to provide the right instruments for every kind of situation. And the musical taste not to misuse the console devices necessary to play them.

FEATURE ROMANTIC MUSIC
IN RECITALS AT CHICAGO

The emphasis in the vesper recital series at the Fourth Presbyterian Church, Chicago, in the new year has been on music of a Romantic character in keeping with the large Ernest Skinner organ with which the church gained its wide reputation for fine music—one of the few of these organs which has not undergone wide revision.

Vernon Studt opened the series Jan. 1 with Pastorale, Sonata 1, Guilman; Concerto Movement, Dupuis; Prelude, Fugue and Variation, Franck, and Finale, Symphony 4, Widor. Dr. Robert Lodine Jan. 8 featured music of Sowerby, as a contemporary Romantic. Mr. Studt also played Jan. 15 and will play Feb. 19 with Vienne and Reger representing the Romantic style. Dr. Lodine played Franck Jan. 22 and will again use the same composer Feb. 26 along with Boëly and Langlais. His Feb. 15 program will include the Nieland Fantaisie in B minor and the Phillips Toccata.

Guest organists will include Glenda Mossman, president of the Chicago Club of Women Organists, Jan. 29 and on Feb. 12 Robert Jones, national winner of the first prize in the 1960 AAGO examinations, who will play the Liszt Ad Nos.

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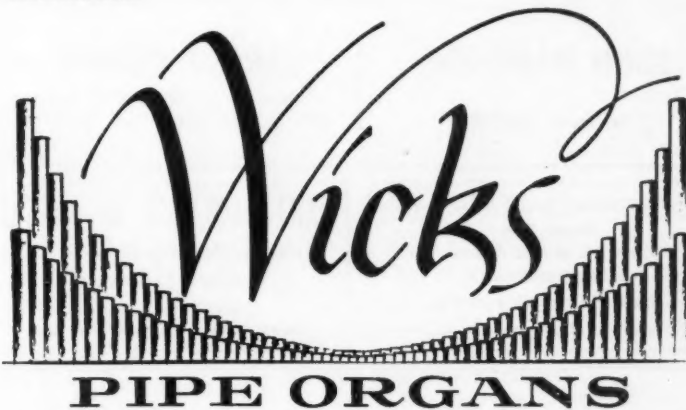
When Wicks Organ Company undertook the building of an organ for the new Subiaco Abbey in Subiaco, Arkansas, they accepted a very real challenge. The church was partially completed, including organ chambers which proved to be inadequate. The variety of uses for which the organ was intended . . . accompaniment to the chanting of the monastic choir, congregational singing, and as a solo instrument . . . added to the problems.

The Abbot of New Subiaco Abbey, Right Reverend Michael Lensing, O.S.B., expresses his appreciation of the manner in which these problems were solved. He writes, "The foundation stops are quite adequate for accompaniment purposes, and the voicing is very satisfactory for the execution of Baroque, Romantic, or modern organ works.

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FOR BETHESDA METHODISTRedesigned Edifice in Salisbury on
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The Bethesda Methodist Church, Salisbury, Md. has contracted for a three-manual and antiphonal Austin organ to be installed in its redesigned edifice. Salisbury is the largest community of Maryland's Eastern Shore.

Bethesda Church has long been noted for its music program under the direction of Gladys Baysinger, organist of the church for many years.

The design of the instrument was drawn up by Richard Piper, Austin tonal director, in consultation with Mrs. Baysinger and James O. Spicer, chairman of the organ committee. Charles L. Neill, Austin sales representative, handled the negotiations.

The specification is as follows:

GREATPrincipal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Flute Couverte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes**SWELL**Rohrgedeckt, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Fagotto, 16 ft., 12 pipes
Trumpet, 8 ft., 68 pipes
Fagotto, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremolo**CHOIR**Gedeckt, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasard, 2½ ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Krummhorn, 8 ft., 68 pipes
Trumpet, 8 ft., 24 pipes**PEDAL**Contra Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 12 pipes
Contra Viola, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Gedeckt, 8 ft.
Fifteenth, 4 ft., 12 pipes
Flute, 4 ft.
Fagotto, 16 ft.
Posaune, 16 ft., 32 pipes
Trumpet, 8 ft., 12 pipes**ANTIPHONAL**Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Flauto Dolce, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Chimes
Tremolo

LOWELL SALBERG's all-Bach recital Jan. 8 at The First Presbyterian Church, Freeport, Ill. featured Orgelbüchlein Chorales, Prelude in C and Toccata, Adagio and Fugue.

WILLIAM WHITEHEAD

WILLIAM WHITEHEAD, AAGO, has been appointed minister of music of the First Presbyterian Church, Bethlehem, Pa. He leaves a similar position at Trinity Reformed Church, Pottstown, Pa.

A graduate of the University of Oklahoma, he was a pupil of Mildred Andrews, and is presently a student of Alexander McCurdy at the Curtis Institute of Music, Philadelphia. He has also done graduate work at Union Theological Seminary.

Mr. Whitehead has served as organist of The First Baptist Church, Midland, Texas, his home, and at Kelham Baptist Church in Oklahoma City. He has also served two years as summer organist at the Park Cities Baptist Church, Dallas, Tex., and in 1960 as summer organist at the Lutheran Church of the Holy Trinity in New York City, substituting for John Weaver.

His schedule at Bethlehem will allow him to extend his recital activities, which have included concerts in New York City, Philadelphia, Portland, Maine, Oklahoma City, Dallas, and Waco, Texas. He will tour the South for two weeks in April.

Mrs. Whitehead, a graduate of Baylor University, will assist with the graded choir work. She has just returned from a year of study in Düsseldorf, Germany.

VERMONT MAGAZINE TIPS
HAT TO LOCAL ORGAN MENThe Autumn 1960 issue of *Vermont Life* contains two articles of interest to organists. A well illustrated article by Robert Snowman concerns the sons of Robert V. Anderson, Bob and Larry, who are continuing their father's organ pipe shop (the former Estey one) in Brattleboro, Vt. making top quality hand made pipes for various organ manufacturers. Some warm and appreciative description of old-fashioned craftsmanship is a feature of the article.

On another page of the issue is an article about Frederick H. Johnson, Jr., Norwich, Vt., an all-around organ, piano and bell man who keeps so many musical instruments in playing shape in the "upper valley" of Vermont and New Hampshire.

THE MONTREAL Bach Choir directed by George Little sang four Bach a cappella motets in its concert Nov. 4 in Redpath Hall of McGill University.

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J. ALLEN HANSEN



J. ALLEN HANSEN has assumed duties as choirmaster-organist of St. Stephen's Episcopal Church, Port Washington, N.Y. on the north shore of Long Island. He has held similar positions at the Church of the Messiah, Paterson, N.J. and Sinai Reform Temple, Bayshore, N.Y.

In addition to his duties at St. Stephen's and his teaching schedule, Mr. Hansen is continuing his studies. He has played recitals in several Metropolitan area churches and temples. Among his teachers have been Ethel Kennedy, Leslie P. Spelman and Bruce Prince-Joseph.

New Organ Music

A limited quantity of organ music has reached us over the holidays. By all odds the most important, Piece in Free Form by Jean Langlais, is discussed in detail by Seth Bingham elsewhere in this issue. Another interesting piece from H. W. Gray is a bravura Fantasia with Choral from a suite by Lode van Dessel which some of our fine players would make very stirring, we suspect.

In the group from McLaughlin and Reilly we suspect the Pizzi Piccoli (doesn't that mean Little Pieces?) by Herman Schroeder will attract the most interest, since several of his other collections have proved widely useful. These seven have most of the qualities organists associate with the composer. There is variety of character and dynamics among them. McLaughlin and Riley's editor, Theodore Marier, a leading Catholic musician, has prepared Venite Adoremus (A Christmas Organ Book). Some of its contents is familiar but not hackneyed; this is one of the more useful Christmas collections with a minimum of dead wood. Christmas Offerings edited by Nino Borruccia is a collection intended for the least accomplished parish organist and is in no way to be compared with the pieces in Mr. Marier's collection. They will no doubt find wide use among the players for whom they are intended. Hammond registration is provided. Noël Goemanne's Four Short Improvisations on Ite Missa Est show considerable ingenuity and should be very serviceable.

The fifteenth in the Tallis to Wesley series in Hinrichsen edition available from C. F. Peters is devoted to a second set of four voluntaries by Maurice Greene. These follow the traditional pattern of a slow section followed by a rapid one. They will provide a fresh element for recital or service use.

The adaptation of the Purcell Sonata for trumpet, strings and continuo which Robert King issues for solo trumpet and organ (three staves) will be very useful; it will come in handy as part of a program when a fine brass player is to be part of a choral presentation. We expect to see the piece listed frequently as a result of this edition.

Though we do not feel that material for the spinet is our province, our readers who must teach its addicts may want to know that Presser has two new books, Highlights of Familiar Sacred Music (and we do mean familiar!) and Your Favorite Chopin.

Briefly noted for solo voice: Ave Maria (Latin) by Carroll Thomas Andrews (McLaughlin and Reilly), very small and easy; At the Cross Her Station Keeping by Robert Graham (H. W. Gray), useful for Lent.—FC

CORNING CASAVANT OPENED BY DE TAR CHRIST EPISCOPAL CHURCH

Positiv Playable from Three Manuals—
Edward Babcock, Organist, Aids on
Design, Plays Dedication Service
and Lecture Recital

Vernon de Tar played the dedicatory recital Dec. 4 for the new Casavant organ in Christ Episcopal Church, Corning, N.Y. His program appears in the recital pages. The organ is neo-classic in design with emphasis upon clarity, versatility and purity of tone. The design was the result of the collaboration of Edwin D. Northrup of Casavant, Dr. John W. Norris of the Joint Commission on Church Music, and Edward J. Babcock, organist and choirmaster of the church. Mr. Babcock was at the organ for the dedication service and on the following Sunday invited members and friends to a lecture recital to further acquaint them with the new instrument.

The stoplist is as follows:

GREAT

Quintaton, 16 ft., 12 pipes
Principal, 8 ft., 61 pipes
Quintaton, 8 ft., 61 pipes
Stillflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Waldfloete, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Trompette, 8 ft., 61 pipes

SWELL

Viole de Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 54 pipes
Holz Gedeckt, 8 ft., 61 pipes
Geigen Octave, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

CHOIR

Rohrflöte, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Unda Maris, 8 ft., 54 pipes
Spitzflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Gemshorn, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Cor Anglais, 8 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Chimes, 25 tubes
Tremulant

POSITIV

Singend Gedeckt, 8 ft., 56 pipes
Nachthorn, 4 ft., 56 pipes
Kleinprinzipal, 2 ft., 56 pipes
Kleinnazet, 1½ ft., 56 pipes
Cymbal, 2 ranks, 112 pipes

PEDAL

Contrabass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft., 32 notes
Principal, 8 ft., 32 pipes
Stopped Flute, 8 ft., 12 pipes
Quintaton, 8 ft., 32 notes
Cello, 8 ft., 12 pipes
Quartane, 2 ranks, 64 pipes
Bombarde, 16 ft., 73 pipes
Fagot, 16 ft., 32 notes
Trompette, 8 ft., 32 notes
Hautbois, 4 ft., 32 notes
Chimes

AUSTIN MODERNIZES BIG UPPER MONTCLAIR ORGAN

Austin Organs, Inc. has completed the enlargement of the organ at the Union Congregational Church, Upper Montclair, N.J. Originally constructed by Ernest Skinner in 1916, the organ has been improved though the installation of a new Austin console, a new blower and the addition of a new great division arranged in a shallow recess on the right of the chancel balancing the original organ on the left. The pipework of the new great is visible from the nave and chancel.

All reeds of the other divisions were reworked and certain substitutions of new pipes made. The former great was reconnected to play from the pedal board adding greatly to the resources of the pedal division.

Union Church has more than 2,000 members. The active music program of the church has been under the direction of Julius C. Zingg, FAGO, for 26 years. Charles L. Neill, Austin representative, handled the negotiations.



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Weber Is Organist

The rebuilding of the organ in the newly remodeled Trinity Episcopal Church, Oshkosh, Wis., by the Lee Stoll Organ Company is nearing completion. Much of the pipe work is from the original instrument which dates back to 1879. The organ was rebuilt in 1917 by Ernest M. Skinner at which time the present console was added and the chests electrified. The first stage of the present rebuilding program was started in 1954 and consisted in replacing the original tracker chest with electro-pneumatic chests.

The final stage of the program consisted of moving the console into the balcony along with the choir division which becomes a "gallery" division with exposed pipes surrounding the large rose window at the rear of the balcony. The swell, great and pedal are in their original position on either side of the chancel. Some changes in tonal design were made under the direction of the organist, Richard Weber.

The stoplist is as follows:

GREAT

Diapason, 16 ft., 61 pipes
Diapason 1, 8 ft., 61 pipes
Diapason 2, 8 ft., 61 pipes
Gross Flute, 8 ft., 61 pipes
Doppel Flute, 8 ft., 61 pipes
Gross Gamba, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Hohl Flute, 4 ft., 61 pipes
Octave Quinte, 2 1/2 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Diapason, 8 ft., 61 pipes
Spitz Flute, 8 ft., 61 pipes
Flute 8 ft., 61 pipes

HEAR PAIRS OF ORGANISTS
IN ROCHESTER PROGRAMS

A series of Sunday vesper recitals at Christ Church, Rochester, N.Y., featured a pair of guest organists on each program. William Haller and Ann Labounsky were heard Nov. 27, Max Yount and George Klump Dec. 4, Barbara Sracnek and Jean Campbell Dec. 11 and Larry Palmer and Kent Hill Dec. 18. A wide variety of music from DuMège to Messiaen was included in the series.

Salicional, 8 ft., 61 pipes
Aeoline, 8 ft., 61 pipes
Flute Celeste, 8 ft., 49 pipes
Voix Celeste, 8 ft., 49 pipes
Harmonic Flute, 4 ft., 61 pipes
Gemahorn, 4 ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Cornopean, 8 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Vox Humana, 8 ft., 61 pipes
Plein Jeu, 3 ranks (prepared)
Tremolo

GALLERY

Bordun, 8 ft., 61 pipes
Gamba, 8 ft., 61 pipes
Quintadena, 8 ft., 61 pipes
Viol D'Amour, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Gedeckt, 4 ft., 61 pipes
Nasat, 2 1/2 ft., 61 pipes
Harmonic Piccolo, 2 ft., 61 pipes
Tremolo

PEDAL

Diapason, 16 ft., 30 pipes
Violone, 16 ft., 30 pipes
Dulciana, 16 ft., 30 pipes
Quinte, 10 1/2 ft.
Diapason, 8 ft., 12 pipes
Violoncello, 8 ft., 12 pipes
Chimney Flute, 4 ft., 30 pipes
Contra Fagotto, 16 ft., 30 pipes
Fagotto, 8 ft., 12 pipes
Bourdon, 16 ft., 30 pipes (gallery)
Gedeckt, 8 ft., 12 pipes (gallery)

ORGANISTS are eligible to try for the two \$1,000 scholarships granted by the department of music, Colby Junior College, New London, N. H. Competitive auditions will be held in April.

New Records

An interesting new record, apparently the first in a projected series, has reached us from Musica Sonora, Inc. Devoted to the music of Buxtehude, it offers some unfamiliar works deserving attention.

One side is made up of two keyboard suites, 14 in G minor and 19 in A major. How much closer to Bach these sound than the French and German works which music historians used to tell us were Bach's major keyboard influences! Here is some of the most realistic recorded harpsichord sound we have heard. The leaflet is not nearly as helpful as it might be. Donald Isaak is listed as harpsichordist in the Musica Sonora ensemble; we assume he is the solo player. No information about the instrument used is given; the inquiring listener cannot compare it with descriptions of the instruments of Buxtehude's time.

The reverse side is divided between a solo cantata, Singet dem Herrn, and a Magnificat of uncertain authenticity. It is good to hear these works in dedicated performances; the recording of these does not match that of the harpsichord. The distance between Buxtehude and the Bach and Handel era seems to us much greater in vocal music than in keyboard, though all the roots are clearly visible. Again the notes are not as helpful as one might have wished.—FC

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Miss Churchill has been "at the keyboard behind the velvet curtain" for Sunday services and every wedding and funeral in all these 64 years.

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Programs of Organ Recitals of the Month

Donald McDonald, Montclair, N. J.—For the Alexandria, Va. AGO Chapter, First Baptist Church, Nov. 14: Toccata, Adagio and Fugue and We Thank Thee, God, Bach; What God Ordains Is Surely Just, Kellner; Suite for Organ, Opus 5, Durufle; Canon in B minor, Schumann; Suite Breve, Langlais.

Robert Derick, Riverside, Cal.—First Congregational Church, Dec. 24: A Babe Is Born In Bethlehem, Buxtehude; All Glory Be to God on High and Rejoice, Beloved Christians, Bach; Pastoral Symphony, Handel; Three Preludes on 16th Century Noëls, Boëly; Communion on a Noël, Hure; Puer Natus Est, Titcomb; Divinum Mysterium, Purvis; Finale, Symphony 2, Widor. Dec. 17: How Brightly Shines the Morning Star, Buxtehude; From Heaven Above to You I Come, Pachelbel; In dulci jubilo, Bach; Noël on the Flûtes, Daquin; Ave Maris Stella, Grieg; Noël, Dubois; Rejoice Greatly, O My Soul, Karg-Elert; Toccata, Böllmann. Dec. 10: O Come, Emmanuel, Matthews; Wake, Awake for Night Is Flying, Bach; Lullaby on Luther's Cradle Hymn, Schmutz; Sonata in G minor, Handel; Lo, How a Rose E'er Blooming, Brahms; Forest Green, Purvis; Now Comes the Saviour of the Gentiles, two settings, Bach.

Richard E. Phipps, Muncie, Ind.—First Baptist Church for Muncie Matinee Musicale, Dec. 14: Vom Himmel hoch, Bach; Adagio, Allegretto, Sonata 1, Naumann; Now Come, Redeemer, Buxtehude; Noël with Variations, Balbastre; Lo, How a Rose, Brahms; Jesus Make My Heart Rejoice and What Offering Shall I Bring Thee, Elmore; This Endris Night, Willan; A Nativity Trilogy, McKay.

Martha Manning, Morgantown, W. Va.—First Presbyterian Church, Dec. 4: Prelude and Fugue in A major and Puer natus in Bethlehem, Bach; Prelude, Fugue and Variation, Franck; Noël sur les flûtes, Daquin; Chant de joie and In dulci jubilo, Langlais; Vom Himmel hoch, Edmundson. Carolyn Reyer, mezzo soprano, assisted.

Mrs. Sherrill Entekin, Clarksdale, Miss.—Prelude in G, Air for Flute and In dulci jubilo, Bach; Festival Toccata, Fletcher; Fantasia, André; Adeste Fideles, Loret; The Shepherd's Flute, Drum; Lullaby of the Christ Child, Diggle; Yuletide Echoes, Hodson; Hallelujah Chorus, Handel. Mrs. Jack R. Barnes assisted.

Robert Read, Cincinnati, Ohio—Wilson auditorium, University of Cincinnati, Dec. 13: Introduction and Allegro, Concerto 10 in D minor, Handel; Bells of Arcadia and the Awakening, Couperin; The Hen, Rameau; Fugue a la Gigue, Bach; Rhapsodie 3, Saint-Saëns; Chorale in A minor, Franck; Greensleeves, Purvis; In dulci jubilo, Karg-Elert.

Irving D. Bartley, FAGO, Durham, N.H.—Congregational Church, East Derry, Nov. 16: Allegro moderato e serioso, Sonata 1, and Andante tranquillo, Sonata 3, Mendelssohn; Rejoice, Christians, Prelude and Fugue in A minor and Movement 1, Concerto in G, Bach; Rosace, Mulet; Night and Dawn, Jenkins; Processional, Dubois; Prelude to The Deluge, Saint-Saëns; Toccata in C, Chiesa; Harmonies du Soir, Karg-Elert; Will-o-the-Wisp and Toccata in D minor, Nevin.

John Barry, Attleboro, Mass.—Second Congregational Church, Nov. 27: Grand Jeu, Du Mage; Concerto 5 in F major, Handel; Prelude and Fugue in G major, Bach; The Fifers, Dandrieu; Noël in G, Daquin; Chorale in A minor, Franck; St. Clement, McKinley; Scherzo, Titcomb; Very Slowly, Sonatina, Sowerby; Toccata in B minor, Gigout. Church of the Good Shepherd, Dedham, Dec. 4: Dialogue, Banchieri; Toccata in F, Bach; Pavane, Byrd; Allegro, Concerto 10, Handel; Trumpet in Dialogue, Clérambault; Cantabile, Franck; Scherzo, Titcomb; St. Clement, McKinley; Adagio and Toccata, Symphony 5, Widor.

Melvin West, PhD, Walla Walla, Wash.—Westminster Congregational Church, Spokane, Nov. 15: Two Movements, Concerto 2, Handel; Chorale and Variations, Walther; When in Deepest Need and Come Thou Jesus, Bach; Concerto in D minor, Vivaldi; Bach; Cortège et Litane and Berceuse, Dupré; Te Deum, Langlais.

Gordon Brooks, Youngstown, Ohio—For the Advent Concert, St. Luke's Lutheran Church, Dec. 4: Voluntary in C major, Stanley; St. Columba, Milford; A Rose Breaks Into Bloom, Brahms; Dialogue on a Noël, Richard Warner; Whose Glory Fills the Skies, Edmundson. The choir, under the direction of Donald L. Locke, shared the program.

Fred Burgomaster, Springfield, Mo.—Student of Tom Ritchie, Drury College, Dec. 7: Sweet Father, Lord and God, Isaac; Maria zart, Schlick; Come, Gentle Saviour, Redford; Fantasia on Tone VI, Gabrieli; Capriccio, Sweelinck; In dulci jubilo and Nun komm der Heiden Heiland, Buxtehude.

The Rev. Aloysius Knoll, OFM, Butler, Pa.—Dedication of new Allen, Butler Area Senior High School, Jan. 4: Prelude in G, Schmitz; Dialogue on Toccata and Fugue in D minor, Bach; In dulci jubilo, Buxtehude; Sonata 2, Mendelssohn; Christmas Suite, Huybrechts.

George L. Jones, Jr., PhD, Potsdam, N. Y.—Trinity Church, Dec. 24: Introduction and Toccata in G, Walond; Now Rejoice Ye, Beloved Christians and In dulci jubilo, Bach; In dulci jubilo, Dupré; Pastorale, Sonata in D minor, Guilman; Carillon, Sowerby.

C. Harold Einecke, MusD, Santa Barbara, Cal.—Trinity Church, Dec. 2: Introduction and Trumpet Tune, Boyce; Come, Saviour of the Gentiles, Bach; Toccata in D minor, Froberger; Dies Irae, Purvis; Legend de St. Nicolas, Langlais; The Fifers, Dandrieu; Schönster Herr Jesu, Schroeder; Vom Himmel hoch, Edmundson. Dec. 9: Trumpet Tune and Ayres, Purcell-Peasgood; Ayre and Gavotte and Flute Solo, Arne; Rondo, Bull; Prelude and Fugue on a Vittoria Theme, Britten; Processional, W. Harris; Lobt Gott, ihr Christen and Nun preiset alle, Willan; Veni Emmanuel, MacNutt; Watchman, Bingham; Now Woods and Fields Are Sleeping, Edmundson; Ballade in D, Clokey; Bishops' Promenade, Coke-Jephcott; The Night of the Star, Elmore; Pastorale on a Christmas Plainsong, Thomson; Noël in Olden Style, Hastings; Forest Green, Purvis; Nun freut euch, ihr Christen alle, Pasquet.

Carl W. Broman, Staunton, Va.—Dedication of Austin at Main Street Methodist, Waynesboro, Va. Nov. 6: A Mighty Fortress, Hanft; From Heaven on High, Pachelbel; We Pray Now to the Holy Spirit, Buxtehude; Introduction and Toccata in G, Walond; Saviour of the Nations, Come, Now Dance and Sing, Ye Christian Throng and Prelude and Fugue in G major, Bach; Brother James's Air, Wright; Te Deum, Langlais; Benedictus, Reger; Chorale in A minor, Franck.

Farley K. Hutchins, Akron, Ohio—First Congregational Church, Nov. 30: Come, Redeemer of the Gentiles, Jesu, Priceless Treasure and O Thou of God the Father, Bach; A Rose Breaks Into Bloom, Porter; Two Pieces, La Nativité, Messiaen; Puer Nobis Nascitur, Guilman.

Hammond Porter, Lexington, Ky.—Central Christian Church, Dec. 14: Chaconne, Couperin; Fantasia in C, Franck; From Heaven High to Earth I Come, Pachelbel; Come, Saviour of the Heathen and In dulci jubilo, Bach; Benedictus, Reger.

Ivy L. Beard, Jr., St. Louis, Mo.—Christ Church Cathedral, Dec. 4: Allegro and Scherzo, Symphony 2, Vienne; Once He Came in Blessing, O Thou God the Father and Sleepers, Awake!, Bach; Fantasia on B-A-C-H, Liszt.

May Walker, Lexington, Ky.—Central Christian Church, Dec. 7: Prelude and Fugue in F sharp minor, Buxtehude; Come, Redeemer of Our Race, three settings, and Toccata and Fugue in D minor, Bach.

Daniel N. Kidd, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, Jan. 13: Prelude and Fugue in E, Lübeck; Pastorale, Franck; Six Little Preludes and Intermezzi, Schroeder.

Ross N. MacLean, Halifax, N.S.—St. John's United Church, Nov. 30: Fantasia in C minor (5 parts), Bach; Toccata for Elevation and Canzona in F, Frescobaldi; Clausulas, Santa Maria; Tiento, Cabaillès; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in B minor, Bach; Prelude and Fugue in F major, Mendelssohn; Moderne et Expressive, Fleury; Adagio, Symphony 3, Vienne; Jesus Comforts the Women of Jerusalem and I Am Black but Comely, Dupré; Te Deum, Langlais.

John Doney, Hartford, Conn.—Hartford Conservatory faculty recital, Trinity Church, Nov. 27: Prelude and Fugue in E major, Lübeck; How Brightly Shines the Morning Star, Buxtehude; We All Believe in One God, Rejoice, Beloved Christians and Passacaglia in C minor, Bach; Blessed Are Ye Faithful Souls, Brahms; Chorale in B minor, Franck; Pastorale, Milhaud; Dialogue on the Mixtures, Langlais; Prelude on Gibbons' Song 13, Willan; Outburst of Joy, Messiaen.

Wallace Seely, AAGO, Seattle, Wash.—Queen Anne Methodist Church: Overture, Messiah, Handel; In dulci jubilo, From Heaven High and For Unto Us a Child Is Born, Bach; A Lovely Rose Is Blooming, Brahms; Noël, Mulet; Carillon, DeLamarier; Gesu Bambino, Yon; Prologue de Jesus, Clokey; What Child Is This, Purvis; The Virgin at the Creche, Bedell; Fiat Lux, Dubois.

Frank Bartlett, Providence, R. I.—United Church of Christ, Dec. 4: Prelude, Fugue and Chaconne and Puer Natus in Bethlehem, Buxtehude; Puer Nobis Nascitur, le Begue; Vom Himmel hoch, Pachelbel; Veni Emmanuel, Schaffer; Resonet in Laudibus, Purvis; Greensleeves, Wright; Intermezzo, Widor; Finale, Symphony 1, Vienne. Gertrude Coady, contralto, assisted.

Reginald Lunt, Lancaster, Pa.—Dedication recital on new Pels organ, Bellevue Presbyterian Church, Nov. 28: Toccata in F major, Bach; Concerto 2, Vivaldi-Bach; Andante in F, Mozart; Ein Feste Burg, Walcha; Veni Emmanuel, Purvis; Joy to the World, Edmundson; Jubilee, Sowerby; Pavane, Elmore; Variations on a Noël, Dupré.

Dorothy Riley, Akron, Ohio—First Congregational Church, Dec. 14: Sleepers, Wake and Come Saviour of the Gentiles, Bach; Two Old French Carols, Franck; Bring a Torch, David H. Williams; Noel in Olden Style, Hastings; The Coventry Carol, Gore.

Gordon Atkinson, London, Ont.—Wesley United Church, Dec. 4: Sonata 1, C.P.E. Bach; The Musical Clocks, Haydn; Prelude and Fugue in G major, Mendelssohn; Trio, Langlais; Aria, Peeters; Toccata and Fugue in D minor and major, Reger.

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Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass.—Capitol Drive Lutheran, Milwaukee, Wis., Nov. 27: Concerto 2, Handel; La Romanesca, Valente; La Folia Partita, Pasquini; Balletto del Granduca, Sweelinck; Noël 6, Daquin; Pavanne, Byrd; Trumpet Voluntary, Purcell; Fantasie and Fugue in G minor, Bach; Litanies, Alain; Pastorale in E, Franck; Variations on a Noël, Dupré.

Kansas State University Student Group, Manhattan, Kans.—University auditorium, Dec. 12: Judy Schmidt—Psalm 19, Marcello; Dennis Dillehay—The Old Year Now Is Gone, Bach; Rick Bayles—Little Prelude and Fugue in E minor, Bach; Kay Walker—Little Prelude and Fugue in F major, Bach; Della Turpin—Little Prelude and Fugue in G major, Bach; Alice Raynesford—Adagio Expressivo, Rheinberger; Janice McCord—Interlude 3, Thiman; Clifford Ochampaugh—Prelude and Fugue in C minor, Bach; Juli Palmquist—Grand Choeur Dialogue, Gigout; Averill Brougher—Sonata 3, Borowski; Joellen Irvine—Chorale in A minor, Franck; Rita Pickering—Intermezzo 24, Andriessen.

Rebecca Dole, Manchester, N.H.—Dedication of new Allen, Unitarian Church of Concord, Dec. 4: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Noël, Daquin; Trumpet Voluntary, Purcell; Toccata and Fugue in E minor, Bach; Behold! A Rose Is Blooming, Brahms; St. Catherine and St. Clement, McKinley; Cathedral at Night, Marriott; Comes Autumn Time, Sowerby.

Peter Hawkins, Halifax, N.S.—First Baptist Church, Nov. 15: Voluntary for Double Organ, Luge; Old 100th, Purcell; Voluntary in C, Stanley; Passacaglia and Fugue, Bach; Preludes on Passion Chorale, Bach, Brahms, Peeters; On a Theme of Tallis, Darke; Carol, Whitlock; Saraband in modo elegiac, Howells; Sonata 12, Rheinberger.

Fred B. Binckes, Gary, Ind.—Saron Lutheran Church, Chicago, Dec. 4: Voluntary 1 in D major, Boyce; Was Gott tut, das ist wohlgetan, Kellner; Prelude and Fugue in D major, Bach; Fantaisie in A major, Franck; Andante Sostenuto and Poco Vivace, Little Preludes and Intermezzi, Schroeder; Allegro, Symphony 6, Widor.

Jack Ruhl, Fort Wayne, Ind.—First Presbyterian Church, Dec. 4: Once in Royal David's City, Cowell; Greensleeves, Wright; All My Heart This Night Rejoices, Walcha; In dulci jubilo, Karg-Elert. The church handbell choir and the community chamber choir shared the program.

David S. Harris, Akron, Ohio—First Congregational Church, Dec. 7: Voluntary in D, Boyce; We All Believe in One God, Bach; Deck Thyself, Homilius; Prelude and Fugue in C minor, Bach; Te Deum, Langlais.

Richard M. Peek, DSM, Charlotte, N.C.—Duke University Chapel, Feb. 5: Offertorio, Zipoli; Echo Fantasie in the Dorian Mode, Sweelinck; Out of the Depths, Kuhnau; Variations on a Knight's Song, Cabezon; Prelude and Fugue in A minor, Bach; Fantasie in F minor, K 608, Mozart; Miniature, Langlais; Prelude on a Theme by Tallis and Vexilla Regis, Peek.

F. Crawford Page, FAGO, Baton Rouge, La.—University theater, Louisiana State University, Nov. 20: Christ lag in Todesbanden, Scheidt; Erscheinen ist der herrliche Tag, Buxtehude; Ach Gott, vom Himmel sieh darein, Hanff; Canzona on Chants from Mass 11, Frescobaldi; Kyrie Gott heiliger Geist, Herzlich thut mich verlangen, Wir glauben all' an einen Gott, Vom Gott will ich nicht lassen und Aus tiefer Noth, Bach; Movement 2, Symphonie Romane, Widor; Te Deum, Langlais.

Eugene Kraus, Euclid, Ohio—Church of the Gesu, University Heights, Dec. 11: Psalm 19, Marcello; Andante, Concerto in F, Handel; Prelude and Fugue in C minor, Bach; The First Noel, Balogh; Troisième Chorale, Andriessen; Grand Jeu, Dulci Jubilo, Van Hulse; Pastorale, James; Toccata, Monnikendam. The Notre Dame choral club and Gesu Men's choir, directed by Dr. Louis L. Balogh, assisted.

Janet Kiehle, Poughkeepsie, N.Y.—Vassar College chapel, Nov. 6: Canzona in C mixolydian, Gabrieli; Maria zart, Schlick; Differencias sobre el Canto del Caballero, Cabezon; Prelude and Fugue in G minor, Buxtehude; Sonata 2, Hindemith; Prelude au Kyrie, Langlais; Wachet auf, Schmücke dich, o Liebe Seele and Toccata in F, Bach.

Charles Merritt, Akron, Ohio—First Congregational Church, Dec. 21: Trumpet Voluntary, Clarke; Lo, How a Rose, and Deck Thyself, Brahms; Noel, Mulet; Sheep May Safely Graze, Bach-Biggs; Come Saviour of the Gentiles, Kniller; Good News from Heaven the Angels Bring, Pachelbel.

Charles Shaffer, Hollywood, Cal.—For Orange County branch, Music Teachers Association of California, First Baptist Church, Santa Ana, Dec. 4: Sonata 2 in G major for strings and organ, Arne; Allegro and Chorale, Symphony 2, Vienne; Church Sonatas 4, 5 and 10, Mozart.

Lloyd Cast, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, Jan. 27: Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in E minor (Wedge) Bach; Prelude and Fugue in G minor, Dupré.

James Strand, Redlands, Cal.—University of Redlands graduate recital, memorial chapel, Nov. 18: Clavierübung, second half of part 3, Bach.

Jack Ossewaarde, New York City—St. Bartholomew's Church, Dec. 7: All Bach—Sonata 1 in E flat; Come, Saviour of the Gentiles; Lord Jesus Christ, Turn Thou to Us; Passacaglia and Fugue in C minor, Dec. 21: Benedictus, Reger; In dulci jubilo, Bach; Pastorale on a Christmas Plainsong, Thomson.

Marjorie Jackson, Columbus, Ohio—Opening new Reuter, St. Paul Lutheran, Somerset, Dec. 11: Jesu Joy of Man's Desiring, Now Thank We All Our God and When Thou Art Near, Bach; Divinum Mysterium, Purvis; Silent Night, Black; Let All Mortal Flesh Keep Silence, Coleman; And Now, O Father, Edmundson; A Mighty Fortress Is Our God, Buxtehude; The King of Love My Shepherd Is, Willan; Adeste Fideles, Thiman; Look Upon Us, Blessed Lord, Leopold; Concert Variations, Bonnet.

Paul Stroud, Long Beach, Cal.—Angelica Lutheran Church, Los Angeles, Nov. 18: Movements 1 and 2, Sonata 3, Mendelssohn; Improvisation on Divinum Mysterium, Halsey Stevens; Vom Himmel hoch, Bach, Zachau and Edmundson; Fugue in E flat, Bach; Epilog, Leon Dallin. The Long Beach State College a cappella choir, Frank Pooler director, shared the program.

John Ken Ogasapian, Dedham, Mass.—Fugue on the Kyrie, Couperin; Come, Thou Saviour of the Heathen and Toccata and Fugue in D minor, Bach; Lo, How a Rose E'er Blooming, Brahms; Weinachten, Reger; Fantasie and Fugue on B-A-C-H, Liszt; Fantasy, Chorale 2 in F sharp minor, Whitlock.

Paul R. Reed, Ellsworth Falls, Maine—Union Congregational Church, Hancock, Dec. 4: Prelude and Fugue in G minor and Sleepers, Wake, Bach; Movement 1, Concerto 2, Handel; Largo in F sharp minor, Veracini; Nativity Scenes, Cronham; The Heavens are Telling, Haydn-Reed.

Marianne Webb, Ames, Iowa—Memorial Lutheran Church, Nov. 18: Chaconne, Couperin; Giga, Loeillet; Chaconne in E minor, Buxtehude; Prelude in C major, Bach; Fantasie in F minor, K594, Mozart; Impromptu, Vienne; Concerto on Es sungen drei Engel, Micheelsen.

Harold Denzer, Jr., Columbus, Ohio—Emanuel Lutheran Church, Marion, Nov. 27: Fugue in E flat, Bach; Symphony 4, Widor; Epilogue, Langlais; Quam Dilecta, Coleman; Cantilena, McKinley; Now Thank We All Our God, Karg-Elert.

Paul E. Knox, Lexington, Ky.—Central Christian Church, Nov. 30: Sleepers Wake! A Voice Is Calling, Come, Saviour of the Gentiles and Fugue in G major, Bach; The Nativity, Langlais; Toccata, Lanquett.

Grady Wilson, Arkadelphia, Ark.—First Methodist Church, Little Rock, Dec. 13: Grand Jeu, Du Mage; Nun komm, der Heiden Heiland, Buxtehude; Nun komm, der Heiden Heiland and Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Arabesque sur les flûtes, Langlais; Prelude and Toccata, Suite, Opus 5, Durufé.

Diana C. Schnormeier, Cuyahoga Falls, Ohio—Bethany E and R Church, Dec. 4: Vom Himmel hoch da komm' Ich her, Pachelbel; Es ist ein' Ros' entsprungen Brahms; Greensleeves, Wright; Jesu, meine Freude, Gardner Read; Prelude and Fugue in G, Sinfonia, Cantata 156 and Toccata and Fugue in D minor, Bach; Elegie, Peeters; Communion, Purvis; Introduction and Passacaglia in D minor, Reger; Adeste Fideles, Noble.

Mrs. Robert Milham, Aiken, S. C.—For the Aiken AGO Chapter, St. Thaddeus Church, Dec. 4: Voluntary on Psalm 100, Purcell; Come, Saviour of the Gentiles, In Thee Is Gladness and Toccata and Fugue in D minor, Bach; Adagio, Mozart; Carillon de Westminster, Vienne; Jesus and the Children, Lovelace; Cortège and Litany and Fugue in G minor, Dupré.

Royal D. Jennings, AAGO, Wichita, Kans.—College Hill Methodist Church, Nov. 20: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Rondo, Rinck; Prelude and Fugue in A minor, Bach; Concert Variations, Bonnet; Andante sostenuto, Schroeder; The Nativity, Langlais; Villanelle, Buhler; Thou Art the Rock, Mulet.

Ronald Rice, Cincinnati, Ohio—Christ Church, Dec. 14: Vom Himmel hoch, Pachelbel and Walther; In dulci jubilo, Karg-Elert and Langlais; Prelude and Fugue in D, Bach; Toccata and Aria, Three Gothic Sketches, Hausermann; Air with Variations, Suite for Organ, Sowerby; Fanfare, Wyton.

Tom Ritchie, Springfield, Mo.—Drury College faculty recital, Dec. 15: Nun komm, der Heiden Heiland, Vom Himmel hoch, Gelobet seist du und Der Tag, der ist so freudereich, Bach; Es ist ein Ros' entsprungen, Brahms; In dulci jubilo, Dupré.

Ian H. Johnstone, Chatham, N.B., Canada—University of Redlands, Cal., Dec. 2: Fantasia in G major and Trio Sonata 3 in D minor, Bach; Design for Flutes, Robert W. Jones; Passacaglia and Fugue 2, Willan; Grande Pièce Symphonique, Franck.

Karen L. Brandenberger, New York City—James chapel, Union Seminary, Dec. 11: Prelude and Fugue in E major, Buxtehude; Schmücke dich, Bach; Ave Maris Stella, Titelouze, Dupré; Toccata, Adagio and Fugue, Bach.

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Programs of Organ Recitals of the Month

Parvin Titus, FAGO, Cincinnati, Ohio—Inaugural recital on new McManis organ, St. John's Unitarian Church, Nov. 13: Toccata in C minor, Muffat; Mein junges Leben hat ein End, Sweelinck; Trio Sonata 6 and Fantasia in G, Bach; Adoro Devote, Willan; Picardy, Richard Warner; St. Colomba, Milford; David the King Was Grieved, Gardner Read; St. Thomas, H. Leroy Baumgartner; Yigdal, Bingham; Old One Hundredth, Harvey Grace.

Herman Pedtke, Chicago—De Paul University center theater, Dec. 13: Der Tag der ist so freudereich, Buxtehude; In dulci jubilo, Kommst du nun Jesu and Nun freut euch, Bach; Noël sur les Flûtes, Daquin; Seven Pieces, Franck; March of the Magi Kings, Dubois; In dulci jubilo, Karg-Elert; The Nativity, Langlais; Adeste Fideles, Summison. Nov. 23, St. Mary's Mission Seminary, Techny, Ill.: Solemn Prelude, Peeters; Passacaglia and Fugue in C minor, Bach; Rhapsodie on Breton Melodies, Saint-Saens; Fantasia and Toccata, Cyril Christopher; The Nativity, Langlais; In dulci jubilo, Karg-Elert.

Bene Hammel, Chattanooga, Tenn.—St. Thomas Church, New York City, Nov. 27: Grand Jeu, DuMège; Fantasia and Fugue in G minor, Bach; Jesus Dies on the Cross, Dupré; Thou Art the Rock, Mulet. At Shorter College, Rome, Ga., Nov. 22: Fugue in C, Buxtehude; Concerto in A minor, Vivaldi-Bach; Jesus Is Nailed to the Cross, Dupré; O Traurigkeit, Brahms; Concerto in F, Opus 5, Handel.

Phillip Baker, Dallas, Tex.—First Baptist Church, Midland Nov. 28 and Highland Park Methodist, Dallas, Nov. 20: Concerto in A minor, Vivaldi-Bach; Come Saviour of the Gentiles and Rejoice Now, Christians, Bach; Scherzo, Whitlock; Carillon de Westminster, Vierne; Arioso, McRae; Humoresque Fantastique, Edmundson; The Nativity and Fête, Langlais.

William D. Smith, Westerville, Ohio—Pupil of Lawrence S. Frank, student recital, Otterbein College, First EUB Church, Dec. 6: Warum betrübst du dich, Scheidt; Dorian Toccata and Fugue, Bach; Prelude on a Carillon, Steere; Intermezzo in A minor, Franck; Marche Grotesque and Christ ist erstanden, Purvis. James Gallagher, pianist, assisted.

Paul Koch, Pittsburgh, Pa.—Carnegie Hall, Dec. 18: Toccata and Fugue in D minor, Bach; Song of Jupiter, Handel-Anderson; Vom Himmel hoch and In dulci jubilo, Bach; La Concertina, Yon; Noël Grand Jeu, Daquin; Toccata, Symphony 5, Widor. The Latimer junior high school orchestra assisted in the Handel and provided additional numbers.

Ramona Cruikshank Beard, Tallahassee, Fla.—Opperman Music Hall, Florida State University, Dec. 20: Fantasia, Sweelinck; Cromorne en taille, de Grigny; Prelude and Fugue in G major, Buxtehude; In dulci jubilo and Duetto 2, Clavierubung, Bach; Concerto in C, Vivaldi-Bach; Hertzlich tut mich verlangen and Schmücke dich, Brahms; Canon in B minor, Schumann; Ballade for English Horn, Sowerby; Partita for English Horn, Kotsler; The Nativity, Messaien; Fugue in G minor, Dupré.

Leonard Sullivan, Pittsburgh, Pa.—St. Bernard Benedictine Abbey Church, St. Bernard, Ala. Jan. 8: Divertissement, Vierne; Le Banquet Céleste, Messaien; Prelude and Fugue in D major, Bach; Te Deum, Langlais; Ach bleib mit deiner Gnade and Grosse Gott, wir loben dich, Reger; Suite Médievale, Langlais; Carillon, Vierne; Concerto in A minor, Vivaldi-Bach; Les Bergers and Dieu Parmi Nous, Messaien.

Gerre Hancock, New York City—St. Bartholomew's Church, Dec. 14: Fantasia and Fugue in G minor, O Whither Shall I Flee? and Sleepers, Wake, Bach; A Sonnet, Mary Jeanne van Appledorn. Dec. 28: Chaconne, L. Couperin; Elevation, F. Couperin; Noël, Daquin; Noël, Mulet; The Nativity, Langlais; God Among Us, Messaien.

Robert Poer, Breckenridge, Tex.—First Christian Church, Dec. 11: All Glory Be to God on High, Bach; A Babe Is Born in Bethlehem, Buxtehude; In Quiet Joy, Dupré; Toccata and Fugue in D minor, Bach; Nativity Miniatures, Alfred Taylor; Adeste Fideles, Karg-Elert; Puer Natus Est, Titcomb.

Nancy Ferguson, Richmond, Ind.—Christ Church Cathedral, Indianapolis, Jan. 6: Chaconne, L. Couperin; Elevation, F. Couperin; Dorian Toccata, Bach; Noël, Daquin; Scherzetto, Vierne; Fugue, Psalm 94 Sonata, Reubke.

Marshall Bidwell, Pittsburgh, Pa.—Carnegie Music Hall, Dec. 18: In dulci jubilo (two settings), Bach; Pastorale, Christmas Concerto, Corelli; Noël in D minor, Daquin-Bitgood; A Rose Breaks into Bloom, Brahms; La Nativité, Langlais; March of the Magi Kings, Dubois; Christmas, Dethier; Pastorale on a Christmas Plainsong, Thomason; Les Bergers, Messaien; Noël Provencal, Bedell; Christmas in Sicily, Yon; Vom Himmel hoch, Edmundson.

Homer Whitford, Belmont, Mass.—Eliot chapel, McLean Hospital, Dec. 20: Overture, For Us a Son Is Given, Sleep, Little Jesus and Glory Be to God Almighty, Bach; Pastorale, Christmas Concerto, Corelli; He Shall Feed His Flock, And the Glory of the Lord, Let the Merry Bells Ring Round and Hallelujah Chorus, Handel; 'Twas Gold They Offered Him, Whitford; Ave Maria, Bach-Gounod; Carillon, Maryott; Gesu Bambino, Yon.

Edward Mondello, Chicago—Dedication of new Wichlac, Emmanuel Evangelical Lutheran Church, Maywood, Ill., Dec. 11: Chaconne, Couperin; Prelude and Fugue in E minor, Bruhns; Nun komm, der Heiden Heiland and Prelude and Fugue in B minor, Bach; O Traurigkeit, Blessed Are Ye Faithful Souls and My Heart Is Filled with Longing, Brahms; Song of Peace, Heroic Song and Prayer, Langlais; Litanies, Alain.

Helen Howell Williams, Forest, Va.—Psalm 19, Marcello; Tierce en Taille, Couperin; Trumpet Tune and Air, Purcell; Sleepers, Awake, Come, Saviour of the Gentiles and O God, Thou Faithful God, Bach; Fantasia in F minor, K 608, Mozart; Cortege et Litanie, Dupré; On Christmas Night, Milford; Andante Sostenuto and Poco Vivace, Kleine Intermezzi, Schroeder.

Karolyn Longstaff, Wichita, Kans.—Central Christian Church, Nov. 22: Agincourt Hymn, Dunstable; Under the Linden Tree, Sweelinck; Prelude and Fugue in G minor, Bach; Chorale in B minor, Franck; Vision of the Church Eternal, Messaien; The Suspended Gardens, Alain; Te Deum, Langlais.

Daniel Keller, Cuyahoga Falls, Ohio—St. John's Episcopal Church, Dec. 30: Chaconne, Couperin; I Am Black, But Comely and Variations on a Noël, Dupré; Pastorale, Rathgeber; Adeste Fideles, Ives; Greensleeves, Purvis; Prelude and Fugue in A minor, Bach.

Robert J. Powell, FAGO, ChM, Meridian, Miss.—St. Paul's Episcopal Church, Dec. 15: From Heaven Above to Earth I Come, Pachelbel; Sleepers, Wake and In dulci jubilo, Bach; Behold, a Rose Is Blooming, Brahms; Ave Maria, Reger; Break Forth, O Beauteous Heavenly Light, Cassler; Shepherds Came, Their Praises Bringing and In Bethlehem's Low Stable, Walcha; Veni Emmanuel, Schafer.

John Morris, Springfield, Mo.—Student of Tom Ritchie, Drury College, Nov. 30: Ricercar, Froberger; Hymn of the Nativity, Nivers; Now Rejoice, Beloved Christians, Weckmann; Preludio, Gigault; In Thee, O Lord, Have I Put My Trust and How Brightly Shines the Morning Star, J. C. Bach; When My Hour Is at Hand, J. M. Bach; Toccata and Pastorale, Pachelbel; Grand Chorus on a Pedal Point, De Grigny.

Stanley E. Walker, FAGO, South Lancaster, Mass.—Atlantic Union College faculty recital Dec. 3: Toccata, Adagio and Fugue, Bach; Prelude, Wesley; Adagio, Mozart; Andante, Stamitz; Rigaudon, Campra; Chorale in E, Franck; Rhythmic Trumpet, Bingham; You Raise the Flute to Your Lips, DeLamarter; Toccata, Sowerby.

Mark Siebert, Brooklyn, N.Y.—Park Slope Congregational Church, Nov. 27: Prelude and Fugue in E major, Lübeck; Wachet auf, Bach; Lobt Gott, Buxtehude; Wie schön leuchtet der Morgenstern, Pachelbel; Buxtehude; Jesu, meine Freude, Pachelbel; Five Pieces for Musical Clocks, Haydn; Concerto in G, Ernst-Bach.

John Conner, Washington, D.C.—National Cathedral, Dec. 4: Was Gott tut, das ist wohlgetan, Pachelbel; Prelude and Fugue in G major, Nun komm', der Heiden Heiland and Wir glauben all' an einen Gott, Schöpfer, Bach; Chorale in B minor, Franck; Resurrection, Passion Symphony, Dupré.

Melvin Dickinson, Lexington, Ky.—Central Christian Church, Dec. 21: All Bach—Pastorale in Four Movements; Canonic Variations on From Heaven Above to Earth I Come; Prelude and Fugue in C major.

George Y. Wilson, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, Jan. 20: Prelude and Fugue in C, Böhm; Scherzo, Durufé; Sonata Eroica, Jongen.

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JOHN BULLOUGH



JOHN BULLOUGH has been appointed to two important church music positions in Hartford, Conn.: assistant professor of music and speech at the Hartford Seminary Foundation and organ and choir-master of the First Church of Christ in Hartford (Congregational). He has been serving as organist and music instructor at the foundation since 1959 but his election to faculty by status marks the first full-time appointment in music since the death of Waldo Selden Pratt in 1939. Mr. Bullough will continue to teach hymnology and history of church music as well as serving as organist and director of the foundation choir; the total music program is designed to develop discernment and

CCWO PROGRAM FEATURES
SEASONAL MUSIC PANEL

The Chicago Club of Women Organists held its bi-monthly meeting Jan. 8 in the Baldwin salon. A panel discussion of church music for Christmas, Lent and Easter was led by Mrs. Robert Shoemaker; panelists were Marga Link, Grace Symonds, Mrs. William Burroughs and Mrs. Robert Mason. A display of club historical items including photographs of the club's founder, Lily W. Moline Hallam, was shown. Mrs. Glen Mossman, president, announced a music program at the Cathedral of St. James March 6 arranged jointly by the CCWO and the Musicians Club of Women.

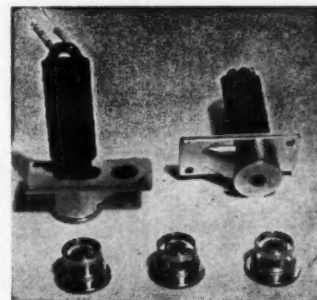
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EVENSONGS in February at St. Bartholomew's, New York City, will include Mozart's Solemn Vespers Feb. 5, Ossewaarde's Litanies Feb. 12, Debussy's Prodigal Son, Feb. 19 and Part 1 of Bach's St. John's Passion Feb. 26.

intelligence in the use of music on the part of students entering various aspects of the ministry.

First Church, a large downtown church known as Center Church, was founded in 1632 and is considered the "mother church" of Connecticut Congregationalism. The four-manual Austin organ was described in THE DIAPASON for June, 1954.

Mr. Bullough is a graduate of the George Washington University, Washington, D.C. and holds the MSM from Union Seminary and the AGO'S ChM. His teachers have included Reinald Werrenrath, Paul Matthen and Dolf Swing in voice, Samuel Walter in organ and Elaine Brown and Robert Fountain in conducting.

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Wind Merchants

By CHARLES PEAKER

[Address before the annual banquet of the Chicago AGO Chapter]

Wind-Merchants! An odd title? No, not very. We all know what a merchant is, whether of Venice or Chicago, and as for "Wind", if you look up every reference to it in the Bible, you may well go into a trance and become a 'Mystic'. To a sea-captain, the pilot of an airplane or a meteorologist wind is a constant preoccupation. It is something else again to a physician.

In our profession we succeed or fail insofar as we can marshal and deploy currents of air across vocal chords of divers thickness in such a fashion that we set up mysterious echoes and resonances which somehow become the ministers of emotion. In another capacity we organists say, "Is the wind on?" meaning, "Do the motors run" so that we who balance ourselves on wooden benches may direct thousands of expensive drafts through tubes of wood and metal, these tubes being arranged in families so that we may consult their agents at the console much as a President or a Premier may consult his Congressman or Members of Parliament.

I see a gathering of organists as a sort of console. Every man, every woman is a stop-handle representing a congregation—a choir—each one of them is the arbiter of musical taste to his people; they sing at the pitch he sets, and the Grand Nave in which all sound, Jew or Gentile, Catholic or Protestant, is the Church of God.

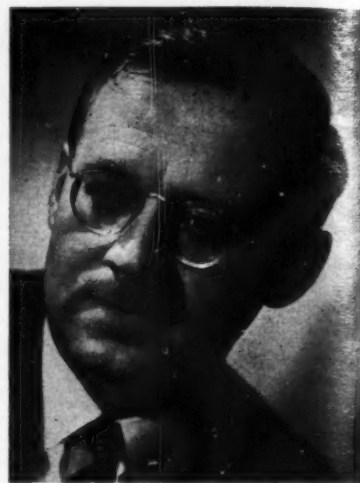
Yes, we are organ-stops, Vox Humanas if we look at the thing etymologically. Yet, some of us are Baroque, all of us Romantic ('tis inherent in our calling), at the same time we are Mixtures so odd that only the Almighty knows when and where we "break". Being sinners we are maculate, therefore 'spotted metal', and to some in this company, age has added an unwelcome tremulant and changes in their mouths that sometimes impede their speech. As for me, that same passage of the years has increased both my scale and my pressure. Again, being musicians, we are like "stop-handles" in that we can be 'drawn out' if sympathetically handled, but will fly off our speech with rough usage. Ah well, so long as our cerebral harmonics remain unimpaired, we may await with patience that State Trumpet of Gabriel which shall re-animate our spirits and re-voice our faltering speech.

Well! I have got grand all of a sudden! I don't apologise: the language of the church, which we know so well, is not the language of the stock-market or the world of entertainment. At all events, whatever tongue I employ, I am glad to be both seen and heard, since ideally our calling demands that we be heard and *not* seen.

We organists live in a curiously dependent realm. Our most consistent patron has always been the church, and were a formidable wave of disbelief to sweep the Western world tomorrow, we would soon be out of work together with the clergy, and many an artist in wood, glass or stone; nor is this the most serious injury society at large would suffer. True, Vittoria, Byrd and Schütz might be largely forgotten, but so would the Sermon on the Mount—so would the story of the Crucifixion.

Henry Ford said, "History is bunk" and, dispassionately, History has recorded

CHARLES PEAKER



his foolish judgment. For us, History is Life, and names like Abraham, Moses, Esther and Ruth, Samson, David and Jonathan, Solomon, Belshazzar and a thousand others ring loudly down the corridors of the centuries. Yes, a knowledge of the Bible is itself a great reward for being organists—wind-merchants! Think of the Psalms, the Books of History and Prophecy, the poetry and the drama, the Miracles and the Parables. Genuine worth demands constant reiteration, and the years have added to our feeling for the Prodigal Son and the man who fell among thieves.

"Is it nothing to you" that I can talk to this company and say

"And the wind ceased and there was a great calm" or

"But the servants which drew the water knew" or

"What I have written, I have written" in full confidence that you will recognize the context?

♦ ♦ ♦

We are indeed fortunate since we all have some tincture of the historian, since we have all of us studied English with those fifty scholars whose toil made glorious the otherwise indifferent reign of King James I. Sharing privileges such as these we have made life-long friends among both clergy and laity, indeed, we would hardly be here together tonight but for the church.

We are dependent in yet another sense for inevitably we share with the clergyman, the priest, the rabbi, the heat and burden of the day, but, indispensable though we be, their responsibility is greater than ours. They steer the ship, visit the sick and dying, and wrestle with appalling personal problems, often carrying to their graves confidences that might wreck many lives. It is true that the skipper may be awkward at times—so awkward indeed that the organist may exclaim with Trinculo, "Misery acquaints a man with strange bed-fellows." I have a colleague whose life was made most unhappy by a brilliant cleric who quarrelled with all and sundry. One Sabbath morning, this parson had a furious altercation with his organist and later went up into the pulpit, still livid and trembling with rage to give out the text, "God is Love." This reminds me of Virgil's pungent comment, "Could celestial minds be so angry." Compare that elegantly raised Roman eyebrow with Christ's words in the Sermon on the Mount: "But whosoever shall say 'Thou fool' shall be in danger of hell-fire."

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At this point, any clergyman present might well ask me to read a little further until I come to "And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?"

A beam! Aye, a beam! Who is there here who has not seen a clergyman struggling bravely on with a lazy insensitive organist, while his church, in Christian charity, has tolerated the poor conceited musician far too long!!!

I shall return to this interesting question of a partnership later on in these remarks, not forgetting Alexander Pope's somewhat pert verse.

"But some to Church repair
Not for the doctrine
But the music there"

but first I want to change my metaphor and say that in addition to being organ-stops we must also be mirrors; yes, looking-glasses in which, if we be faithful, the images of Palestrina, Bach and Handel may appear. If we be vain, ("man dressed in a little brief authority"), we may have thought that we could demonstrate first our own brilliance and secondly the Glory of God, and in that case, Narcissus-like, it will be our own distorted images that will appear in the glass darkly, and not the inspired reflections of the mighty prophets of the past. Again, through lack of practice—lack of polish—our lens may have got dirty, so dirty that anthem and voluntary alike repel our congregations. Sometimes, I am afraid, the diameter of our reflectors may not be ample enough to accommodate any adequate picture of the composer. I do not know the answer to this one, but I recall an earnest violinist who played Bach's unaccompanied sonatas so badly that his auditors, myself among them, could hardly refrain from laughter. This man complained bitterly that his diminishing audiences were unworthy of his 'Art'. He was wrong. Bach and the audience were right. That audience, on the whole, suffered his incompetence as a mirror with exemplary patience.

Are these things important? We know they are. A few great ones in every generation may shine like meteors, but it is the genial broad refulgence of a host of ordinary hard-working craftsmen like us that tells in the long run. St. Paul said, "And let us not be weary of well-doing: for in due season we shall reap if we faint not." I hope the citizens of Galatia realized that this meant a deuce of a lot of drudgery. METEORS—Moses, Eisenhower, Churchill—of course, we thank God for them all; they suffered grievous reproaches from us, but eventually they led us out of the house of bondage, and without our grumbling support, they would have failed.

Organ-stops, mirrors, what now? Timidly, I suggest that we should be exhibitionists to a degree, and I hope I am not contradicting my earlier plea for self-abnegation. You have all of you seen scholarly saints in the pulpit who failed to make the impact their worth demanded in this imperfect world, and you have also seen men with something less of saintliness and scholarship who accomplished a great deal and launched great enterprises. That same History Mr. Ford condemned is full of instances. If you want a change from today's agitated scene, look up the history of the Reformation (Seeborn remains a good authority) and compare Martin Luther with the

great eclectic, Erasmus. Thinking of men's minds, it has sometimes seemed to me that a broad river develops less power than a narrower more turbulent current, but fascinating though I find the speculation, "That question's out of my part" just now, as Viola said in *Twelfth Night*.

Back to my thesis: let us make sure that our technique is good and then let us swagger a little bit, grant us some of the bravura of the virtuoso, a tithe of the ecstasy St. Francis knew, and no visible sweat about us to betray how hardly we came by our skill. Sir Percy Blakeney, Sherlock Holmes, Lord Peter Wimsey and Perry Mason have one thing very much in common, and that is the detachment with which they view their own brilliance, indeed, you remember the phrase: "Elementary, my dear Watson." Someone here is going to tell me now that I am "irrelevant, incompetent and immaterial" so I had better return with the cobbler to my last and say that if we cannot dance with David before the Ark, we might perhaps have chosen another profession.

Be all this as it may, we are not Christie minstrels, we do not 'go' with the appurtenances of the church, the organ will not play by itself, and our singers must believe in us. In short, we are labourers who are worthy of our hire, we must both deserve and demand the respect due to us and our office, and we ourselves have souls to be saved.

Let me pause a moment for station identification. I note that I have quoted the Bible a good deal—believe me, it comes very naturally to me, especially in as congenial a company as this—and it undoubtedly gives me confidence as a speaker; I can hardly be a complete loss since so much of what I have said was first said by the giants of old.

One other thing gives me a little uneasiness—I seem to have become preoccupied with our social status:

Bluntly then, the minister, the doctor and the lawyer must be university graduates; it is not so with us. Yet we might read a book occasionally, see a play, memorise some poetry, have our own view of world-events and perhaps excel in gardening or wood-working—two fields, by the way, where I am hopelessly incompetent myself. Sitting on the organ-bench we may well reserve our judgement on the God who permitted Abraham to get as far as the altar and the knife with his only son, and prefer to this God, the Father of later books than Genesis. When we get home Sundays I feel sure that most of us discuss the sermon over the roast beef. Certainly we stand, all of us with intelligence, somewhere in the arena between Bertrand Russell and Billy Graham and indubitably, we have some idea of the vital differences between the Kremlin and the Vatican. Surely it is important to know all about the dimensions of a Stopped Diapason, or the factors in nasal resonance, but there are other considerations common to all mankind which are somewhat pressing. Would you agree that *Time* and *Newsweek* are as important to us as THE DIAPASON?

Let me conclude my remarks on this aspect of our life with an astonishing sentence from *Sandra Bewoni*, a novel published by Meredith in 1864. "An organist an accomplished man", Lady Gosstre repeated Adela's words, 'well, I suppose it is possible, but it rather upsets one's ideas, does it not?'. Might this at-

[Continued on page 36]

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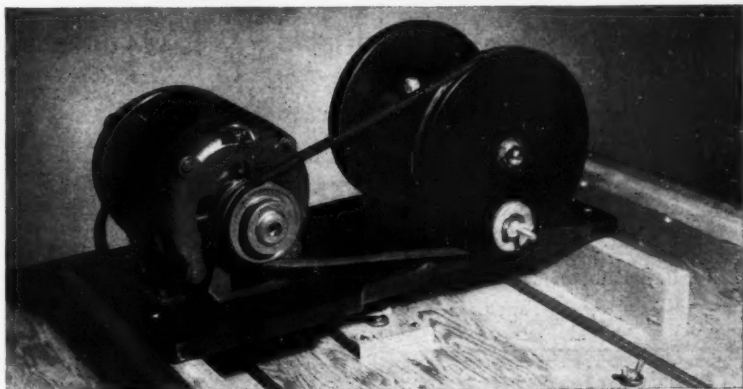
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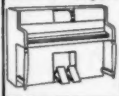
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Peaker Continued

itude have some relation to the dismal "wages" organists receive today in Great Britain?

Organ-stops, mirrors, exhibitionists, what now? *Donkeys*. I admire Chesterton, read his life of St. Francis. I love Father Brown. What a welcome Holmes and Watson would have given him in Baker Street, yet when Chesterton calls the donkey "The devil's walking parody of all four-footed things" I disown the sentiment as pure rhetoric. Good gracious, as a child, I remember the dear things at the sea-side, I have taught many charming little donkeys, some of them have sung sweetly in my choirs, and on occasion I have even heard a very young one braying in the pulpit, but this is confidential.

Actually I am thinking that since we must be serpents and doves—as cunning as the one and as harmless as the other—we organists must also be as stubborn as donkeys sometimes. An old saw says, "He who pays the piper, calls the tune." True? Yes, in a measure. In one church we may hear the 23rd Psalm in a metrical paraphrase to a tune from Scotland, elsewhere it will be Bishop Coverdale's version to an Anglican chant, and in still another venue, plainsong will accompany the Latin text of St. Jerome. In this general sense the tradition of the particular communion will certainly call the tune, but in our own particular sphere enlightened folk will extend to us the *carte blanche* they give the doctor, the dentist and the motor-mechanic. Indeed, I make bold to say that the parson, the organist who eagerly adopts every suggestion from the congregation may perhaps permit those people to sink the ship in which they ride.

Donkeys? Yes, indeed! Mules sometimes. Interference from the pew can be irritating, but when the man in the pulpit meddles it may be worse. I have been fortunate, but I am consulted a lot, and I hear of clergy who want all hymns fast and loud, others who urge the use of cheap anthems on the ground that we must "stoop to conquer". *HERE, WE MAY HAVE TO GIRD OUR LOINS AND DO BATTLE!* To be sure, we know of a dismal thing called expediency; it needs no Greek mythology to teach us to throw a sop to Cerberus occasionally. We have listened respectfully to St. Paul on the wisdom of being all things to all men, but we have heard it read that where there is no vision the people perish and we know what happens to men in pulpit, on organ-bench or in the market-place who give their fellows stones instead of bread. We think that the best (not the most difficult by the way) is none too good for the sanctuary. That being so, we must refuse to fly in the face of angels with the same constancy as did Balaam's ass.

In passing, I notice that the preacher who wants his organist to stoop to conquer would be very annoyed if the organist suggested Horatio Alger instead of St. Paul in the Sunday lessons. Also, heroic though it be, Eliza crossing the river on the ice-floes would never be allowed to oust Israel going dry-shod through the Red Sea as a subject for a stained window.

I do hope I don't sound angry! It has been pointed out to me that "canon-law" places the choice of music in the hands of the clergy. If this means that the over-worked minister picks all hymns and anthems, selects our soloists and pontificates on how much "wave" a celeste should have, then I say firmly with Mr. Bumble, (*Oliver Twist*) that the law is "a hass and a hidiot." However I have decided in my own mind that "canon-law" merely makes the rector the skipper of the ship, a skipper who will choose his officers with the greatest care and then leave them to use their own skills in

line with his general sailing-directions. Of course, many have always sailed smooth seas in happy ships but there just may be others who can endorse the things I have said. All this of course *without prejudice* as the lawyers say, all this with due thought for "notes and beams", and all this, recognising that for one "Mutiny on the Bounty" there are thousands of uneventful voyages.

There is one constant in life that increasing age may make hard for us, whatever our occupation and that is Change. How does that hymn put it? "Chance and change are busy ever." Does anyone read 19th century poets now? Do you remember Tennyson's *Morte d'Arthur*, where the dying king says to Sir Bedivere, "The old order changeth giving place to new, and God fulfils himself in many ways, lest one good custom should corrupt the world". Many years ago I played a convocation for Dr. Willan and saw a very clever man receive an L.L.D. In his speech he said this:

"In England they say, 'As it was in the beginning, is now and ever shall be, world without end, Amen'. In Canada they say, 'As it was in the beginning, is now, and if there's anything wrong with it, we'll appoint a Royal Commission.' In the United States they say, 'As it was in the beginning, is now, and by gosh its got to stop.'"

And now for something in a lighter vein! What of the organist as a conventioneer, what of the organist at a convention dinner? I don't question his ability as a trencherman. As a youth I used to get wildly excited over the splendid things I heard at conventions, but somehow, when I got back to my own little post, the magic, the exaltation seemed to have fled. I had a little two-manual Casavant, it was old then, and it was blown by a water-pump. There was a small choir with almost no paid help, and I had some difficulty with a group of ladies no longer in the first flush of youth, who studied singing with another organist, a dear chap who taught everything! It's so long ago that I can't possibly hurt anyone's feelings, but he had told them that they had God-given voices. Of course, he was right, but he might have been a bit more specific. They wanted to sing solos and duets all the time; the music was appalling (nothing in the world will make me say where it was published) and they couldn't sing it in tune. Well, I said to them, "No, you can't sing at every service, you must *conserve* those voices of yours." I said it nicely too, but alas, no one had heard of Dale Carnegie in those days, and they went around telling everyone I had ruined them. Not in the conventional sense, of course. No, they meant that I, a miserable whisper-snapper, had blighted their hopes of a musical career. Furthermore, and I can smile at it now, if I ever did an unaccompanied anthem, there were always those who wondered audibly why they had ever bought an organ. One lady indeed wrote me a five-page letter so abusive that I couldn't eat or sleep properly for three days. I am not exaggerating, I was young then and hadn't forged the defensive coat of mail I now wear.

Well, I thought bitterly of the convention and its distinguished men who seemed to have everything—paid soloists, large organs such that when the page called for Nazards, Scharfs, Chukkle-flutes at six inches and Siffloets, they had 'em, and the text "To him that hath shall be given" came to my mind. I also repeated to myself with melancholy satisfaction Omar Khayyam's words—

"Myself when young did eagerly frequent

Doctor and Saint, and heard most learned argument

But evermore came out, by that same door as in I went."

After a bit I recovered from this Byronic gloom and realised that this might come out of the same door as in he

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went, but not come out quite the same man, after conference with his comrades. I also read what Bach had to put up with at Leipzig and I knew—I KNEW!—that the fine fire of the convention was genuine. I began to work harder, I found many lovely little 17th century anthems, I learned to move stops without pistons, I began to make bricks without straw. I have talked about stops a lot. Well, I am coming to one myself soon, so, as Brutus said when going up into the pulpit, "Be patient to the last."

This then is a coda in the subdominant key, alluding quite correctly to what has gone before. There will be no cadenza. Have I been acting as counsel for the defence? God forbid! Have I implied that clergy and organists are natural foes who must fight for their rights? If so, I am myself an ass. Would I choose another profession if I could begin all over? I think not, though it has occurred to me idly that if there were anything in Reincarnation, I would rather like to live again as a six-foot, 225-pound truck-driver with an immense capacity for everything and no nerves at all.

Not infrequently a visitor to St. Paul's has said "May I repeat that?" Last time, it was an English tenor fluting away, high above me in the pulpit. I overcame the temptation to say clearly and quietly "Quite unnecessary old man." Many another has said, "May I make a personal reference?" but he never paused long enough for us to decline.

♦ ♦ ♦

Very well then, I am going to talk about myself a little longer. Over forty years ago, a clever old pianist came to see my father about my work as his scholar. I had studied in England and I expected to hear some very agreeable things. What he said however, was this, "I strongly advise you to make Charlie a musician"—(gentle purrings sounds from me on the sofa)—"not", he continued, "not that he is particularly good at it, but he does not seem to be good at anything else". In the ensuing silence I could hear that Saskatchewan wind rushing around the house. The dear fellow, he was almost blind and I can still see him sitting there with a bland smile on his face.

Well, he was quite right, and into music I went, after a brief and undistinguished career with the International Harvester Company, and a good deal of lucrative toil in the silent movies as a pianist. I am so glad I returned to my very first love, church music. I have not amassed a fortune—neither have you—but we stand with the clergy and the university professors and it is not a bad company. As I have said, we are fair historians; we have studied some theology and, whether we heed it or not, we know the moral code.

An organist, whose father was an organist said in twelve lines much of what I had said in half an hour. I have quoted John Milton before, and I shall do so again:

But let my due feet never fail
To walk the studious cloisters pale
And love the high embowed roof
With antic pillars massy proof
And storied windows richly dight
Casting a dim religious light.
There let the pealing organ blow
To the full-voiced Quire below
In Service high, and Anthems clear
As may with sweetness in mine ear
Dissolve me into ecstasies
And bring all Heaven before mine eyes"

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ARTHUR R. TEMPLE, organ maintenance man in the Chicago area for many years and Casavant representative for 20 years, died Jan. 6 in his retirement home in Castro Valley, Cal. after a heart attack which came after a month's illness. His widow, a daughter and four grandsons survive.

Mr. Temple was born in Southampton, England in 1888. He began his work on organs under Robert Hope-Jones and then apprenticed with the South of England Organ Company. He came to the United States in 1910 to work with Mr. Hope-Jones at the Wurlitzer factory in Buffalo, N.Y. He also served with the Kimball and Wangerin companies before he took over the Casavant agency.

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Franz A. Moench, retired pipe organ builder, died Dec. 16 in St. Petersburg, Fla. after a four-month illness. Interment was in the Holy Cross cemetery, Milwaukee, Wis. where he was in the organ business until his retirement in 1955.

Mr. Moench was born in Ueberlingen, Germany, May 12, 1880 where he learned organ building from his father in a factory now owned by his nephew. He came to America in 1908. He was well known and highly regarded throughout the mid-west. He began reading THE DIAPASON in 1913.

He is survived by his widow, a son and two daughters.

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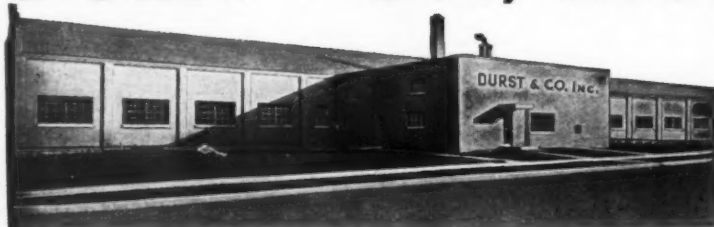
Morgan Simmons' sharp objection to the *Christian Herald* list of 50 favorite hymns in the December issue of THE DIAPASON has been the occasion of much mail and of similar strong expressions in newspapers and other periodicals. An example was a 22 column-inch article by Lewis Henry Horton in the Lexington, Ky. *Leader* for New Year's Day. Elaborating on Mr. Simmons' point of view and quoting him, Mr. Horton offers this paragraph:

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NITA AKIN



ROBERT BAKER



CLAIRE COCI



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CATHARINE CROZIER



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WILMA JENSEN



ALEXANDER McCURDY



DONALD McDONALD



GEORGE MARKEY



MARILYN MASON



WILLIAM TEAGUE



JOHN WEAVER

EUROPEAN ARTISTS



FERNANDO GERMANI
April-May 1961



FRANCIS JACKSON
April-May 1961



JEAN LANGLAIS
Jan., Feb., March 1962

ANNOUNCING

First American Tour

PIET KEE

Organist, St. Laurens, Alkmaar, Holland

OCTOBER - NOVEMBER 1961

105 WEST 55TH STREET, NEW YORK 19, N.Y.

